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# BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

## SF HIV rates decline

by Matthew S. Bajko

**F**ive years after health officials said San Francisco was seeing "sub-Saharan African levels" of HIV transmission, the city is showing the first signs of a decline in its HIV rates.

Since 2000, new HIV infections dropped from 900 and remain stable at 748 per year. The city's HIV prevalence rate – the number of people living with HIV – has also dropped, going from 1 in 3 men who have sex with men to 1 in 4.

Data from 2003 also has shown a dip in the HIV incidence rate among the city's gay and bisexual men. In 2000 the HIV incidence rate was 2.2 percent per year, meaning that out of 10,000 people, 220 became infected with HIV. New data for 2003 has shown an HIV incidence rate of 1.2 percent per year, meaning out of 10,000 people, only 120 contracted HIV. Health officials expect to see the same downward trend in the 2004 data, which will be released later this summer.

"It is a reduction and people should celebrate it," said Steven Tierney, the health department's director of HIV prevention. "The numbers have leveled and are decreasing, that's good news for me and I think people in the community have a right to know it and celebrate it and continue the behaviors that caused it."

While sounding a more cautious note, Dr. Willi McFarland, a San Francisco Department of Public Health epidemiologist, said he is hopeful San Francisco's HIV rates are trending downward.

"Since 2000 it's plateaued off and may be tapering down. I am hoping it's going down. Our HIV incidence being closer to 1.2 percent is quite good. We are the only city anywhere near the goal of cutting our incidence in half," said McFarland. "San Francisco was number one in 1995 for HIV infection rates. In the last 10 years our dubious honor of having the highest HIV rate has gone down to number three."

McFarland, who was criticized by some in the gay community for his June 2000 comment comparing the city's HIV levels to those seen in Africa, said perhaps the alarms raised back then have led to the burgeoning turnaround in the city's HIV epidemic.

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Dr. Willi McFarland

## ABC upholds Natali's liquor license

by Matthew S. Bajko



Joe Brewer carries a sign ripped in half by an angry Badlands supporter at Saturday's picket.

**A**fter a yearlong investigation, a state agency has determined there is insufficient evidence to support revoking the license of a Castro bar owner accused of discriminatory practices.

The California Department of Alcoholic Beverage Control announced in a one-page release last Thursday, July 14 that it had completed its investigation into accusations that Les Natali discriminated against African Americans at his bar San Francisco Badlands. The ABC said it had conducted a comprehensive investigation using a diverse team of investigators who interviewed numerous witnesses and performed multiple undercover operations at both SF Badlands and the Detour, which Natali also owns.

"ABC has determined there is not enough evidence to support a license denial in an administrative proceeding. ABC will continue to monitor Mr. Natali's businesses to ensure compliance with state discrimination law," stated the agency's release.

The ABC's findings are in stark contrast to the city's Human Rights Commission, whose

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## Latino LGBT couples cautiously optimistic about recent survey

by Zak Szymanski

**A** recent study released by the University of California, Los Angeles about same-sex couples in California's Latino/a community could prove useful in building political alliances and dispelling perceptions held by both communities, LGBT couples said.

The study – conducted by the Williams Project on Sexual Orientation Law and Public Policy at UCLA's School of Law – analyzed data to show that 45,000 Latinos and Latinas in California are part of a same-sex couple, and that Latino/as account for 1 in 4 individuals in same-sex couples statewide. Put another way, the study said, one-third of California's same-sex couples include at least one Latino/a.

There are more Latino/as in same-sex couples in California than in any other state, according to the study, with over 30 percent of the country's same-sex couples living in California. Furthermore, said the study, Latino/a same-sex couples are much more likely to live in Latino communities in California than in gay and lesbian communities.

Sylvia Alarcon, 35, and her partner Marcela Taylor, 31, live in a more Latino/a-oriented neighborhood in Oakland. Alarcon said part of the reason why she feels more connected to this community is that it was the first community to welcome her in the United States when her family emigrated



East Bay couple Sylvia Alarcon, left, and Marcela Taylor

LGBT family members, despite a culture where the topic is not discussed as openly.

"I think Latino families have a much more open idea of what family means. It's not unusual for people to live with their grandmothers, aunts, uncles, and cousins," she said. "Possibly, for some Latinos at least, they relate to indigenous cultures where homosexuality is not seen as aberrant, in fact it's celebrated."

Anthony White, 41, is part of an interracial, binational couple; White lives in San Diego, while his long-term partner lives in Mexico. White said he agrees that many Latino families are not homophobic, but that many are also in the closet about their LGBT family members.

"My experience personally has been that they are more accepting of it but in a much quieter way," said White. "They have much more tight-knit families and family members are less likely to be ostracized. There are lots of people I know in Latino same-sex couples, myself included, who go to dinner at the family's house. All the family members know, but they're not going to sit around and discuss it or go to a Pride parade."

White said he believes the number of Latinos in same-sex relationships in California may be even higher than the study reports, because Census data relies on people to self-declare, whereas immigrants unfamiliar with the Census and Latinos who are in the closet

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# AIDS Walk raises \$3.6 million

by Zak Szymanski

**M**ore than 25,000 people came out to Golden Gate Park's Sharon Meadow Sunday, July 17 to participate in the 10-kilometer AIDS Walk, raising \$3.6 million for the San Francisco AIDS Foundation and 45 Bay Area AIDS service organizations.

Earlier estimates that factored in AIDS Walk and AIDS marathon funds projected that \$447,500 will be returned to community beneficiaries who have partnered with the event, representing an increase of \$25,500 going toward HIV prevention, services, and advocacy. The grants are distributed through San Francisco's Horizons Foundation.

Additional funds raised by the 17 organizations that participated in a new pilot program have not yet been tallied; the program allowed all money raised by new walkers to be directly returned to their small and medium-sized organizations, and those funds will be distributed within 90 days, said Redge Norton, SFAF spokesman.

This year's AIDS Walk stood out in comparison to others, said Craig Miller, the producer of the event for the last 19 years.

"Two things grabbed me. One was the enormity of the crowd. It was just so awe-inspiring to look out at the crowd of people. Sharon Meadow is really large and there were times during the day you practically couldn't see any green grass, it was wall-to-wall people," said Miller. "The other thing was, there were just tons of young people. By the look of things, we're going to continue to need to have AIDS Walks for years to come, so it's incredibly important to foster the next generation of AIDS activists. I think we took some steps in that direction on Sunday."



AIDS Walk participants on the move during Sunday's event.

Not everybody was pleased with how the day went; activists representing organizations such as ACT UP East Bay, Priority Africa Network, HeathGAP, Survive AIDS, Queens of Color, East Bay AIDS Advocacy Foundation, and the San Francisco Bay View newspaper said that AIDS Walk officials prevented them from handing out literature about the current HIV drug pricing controversy in Brazil, despite agreeing earlier that the activists could have access to AIDS Walk participants.

Brazilian officials have asked the pharmaceutical company Abbott to lower its prices on Kaletra or to issue voluntary a license so that the country — which offers free treatment to residents in need — can begin to produce the drug at a lower cost. The company has not yet met Brazil's requested price reductions, and the country may instead opt to break the drug's patent in order to begin to produce it generically. [See story, page 20.]

About two weeks ago, representatives from AIDS Walk and SFAF met with the activists and agreed to give them a table at the event so they could distribute their information about the situation in Brazil. Activists said they were told they would be given a table that was part of a refreshment stop for walkers, giving them direct access to the crowd.

Instead, however, the table was 50 yards away from the walkers, said activist John Iversen, and while refreshment volunteers were permitted to approach the walkers, the activists were not. In an open e-mail to the community,

Iversen said the activists were harassed and that security monitors threatened to call the police on leafletters who approached the walkers.

Miller disputed these accounts and said that the event welcomed the group "with open arms."


"It was the first time we embraced a group not directly affiliated with the walk and the reason we did so was because SFAF finds the issue of drug pricing in developing countries to be so critical," he said. "We provided them with tables and chairs at a key checkpoint along the route. We installed their banner for them so they would have signage above their distribution location. Not only were they not impeded from participation in the event but they were provided with an actual sanctioned space by the event."

Activists said they were eventually given permission to leaflet by the toilets, away from the walk route, but Nunu Kidane with Priority Africa Network said that had they known that was going to be the case, they would have opted for a more strategic public place rather than an obscure event-sanctioned location.

Controversies aside, Miller said that the day was inspiring.

"We all hear so much about the downward trend in AIDS fundraising, and it's true there is a downward trend but it's not a trend we need to resign ourselves to, and those who were at the AIDS Walk really viewed that trend as a call to action and as a challenge to be met," said Miller. ▼

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# City seeks attackers of gay police officer

by Matthew S. Bajko

The city is offering a \$10,000 reward for information leading to the arrest and conviction of the person or people who beat up a gay cop earlier this month.

Mayor Gavin Newsom authorized the cash reward in an attempt to urge anyone with leads in the case to come forward. Three people have already been arrested in relation to the anti-G8 summit protest in the city's Mission District on Friday, July 8, but none were charged with attacking the policeman.

"We take these attacks seriously, and will take the appropriate actions necessary to ensure that the person or persons responsible are prosecuted," said Newsom.

"This attack on police officers who were responding to a call for service is inexcusable," said Police Chief Heather Fong. "The two officers were sent on a call, were attacked without provocation, and did what they could to defend themselves. These officers were simply trying to do their job and should not have become a target."

Officer Peter Shields, 36, suffered serious head injuries when a suspect struck him with a heavy object. Shields and his police partner had been responding to a call that protesters were smashing windows of businesses on the 3300 block of 23rd Street near Bartlett Street when someone threw a mattress under their patrol car and set it on fire.

One suspect, whose identity is still unknown, then hit Shields with a heavy object, which resulted in Shields being sent to the hospital. By Monday, July 11 Shields had been sent home to recover.

So far, three people face charges stemming from the protest. Doritt Ernst, 26, has been charged with a felony, taking a weapon other than a firearm from a police officer; and two misdemeanors, rioting and resisting arrest. Gabriel Meyers, 28, has been charged with a felony, attempted lynching; and misdemeanors resisting arrest and rioting.

The third person arrested, Cody Tarlow, 21, of Felton, has been charged with resisting arrest, wearing a mask, and rioting, all misdemeanors.

Lawyers for the three have said they are being scapegoated for the beating of Shields.

"I think officers in an emotional state without any kind of rationale or reason grabbed my client, who was standing with a bicycle watching," Elizabeth Grossman, Ernst's attorney, told reporters last week after a judge released her



Officer Peter Shields after he was assaulted during a July 8 demonstration in the Mission District that turned violent.

client from jail on \$12,000 bail.

Last Friday, Police Officers Association President Gary Delagnes told KTVU's *Mornings on 2* that Shields's condition is stable.

"There is some swelling on his brain. He's at home. His partner, luckily, is a physician who keeps constant eye on him," said Delagnes.

Shields and his partner have declined all media requests for interviews since the attack. Friends who have visited Shields said he is lucky to be alive.

"When I saw him he had this swelling on the side of his head that was just massive. That wasn't even looking at the huge gash in the back of his head," said Supervisor Bevan Dufty, who met Shields about five years ago when he was an instructor at Gold's Gym on Brannan Street. "He is very lucky. Just a little more force or a different location and I think he could have had a permanent injury."

According to acquaintances, Shields is described as a caring, warm-hearted man with an eagerness to help his community.

"Already multi-ethnic (half Japanese) he has put himself through an intense Spanish language study in order to better serve the people of the Mission District. That this would happen to someone who can bridge so

well the Asian, Latino, and LGBT communities is a horrible blow to our city," wrote Bob Nelson, who along with his partner has been friends with Shields and his partner, in an e-mail to Fong.

The beating incident has also roiled the police department, with questions circling around how Deputy Chief Greg Suhr, who oversaw the department's response to the protests, handled coordinating police units that night. The department launched an investigation and rank-and-file members of the force circulated a petition of no confidence in their command staff.

Amid the controversy, Fong announced she was reassigning Suhr to the city's Public Utilities Commission to handle its security unit. While Fong said the move had been planned prior to the protest controversy, some see the transfer as fallout from the beating of Shields.

As the latest controversy ensnaring the long troubled police department made headlines all last week, some in the gay community expressed grave concerns about Suhr's removal from the department. Suhr had coordinated the department's efforts around the Halloween and Pink Saturday street parties in the Castro and has long been seen as a friend to the LGBT community.

"I am devastated," said Entertainment Commissioner Audrey Joseph, who worked closely with Suhr planning for Halloween the last two years. "My experience with him has been exceptional. I can't get my head around not working with Greg."

Dufty said he is also "very disappointed" with Fong's decision to send Suhr to the PUC.

"Both Halloweens I have been with Greg till the very early hours in the morning and I know how outstanding his work is," said Dufty.

Anyone with information in the case should call either the police's anonymous tip line at (415) 575-4444, or police Inspector Lea Milletto at (415) 553-1624, during regular business hours. ▼



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# 49ers to host 'Family Day'

compiled by Cynthia Laird

The San Francisco 49ers will host "Family Day" Saturday, July 23 at Kezar Stadium, located at 755 Stanyan Street, in San Francisco's Golden Gate Park. The free event runs from 11 a.m. to 3 p.m. and will feature contests; games; and appearances by members of the football team, alumni, the Gold Rush cheerleading squad, and Sourdough Sam, the team mascot.

Activities include junior training clinics, junior cheerleading clinics; photo opportunities with the cheerleaders, mascot, and the team's past Super Bowl trophies; carnival games; youth football clinics; and the chance to participate in the NFL Punt, Pass, and Kick competition.

Youth 15 and under, accompanied by an adult, who complete a youth football clinic or junior training camp clinic will receive two complementary tickets to the 49ers preseason game on August 26 against the Tennessee Titans.

The 49ers came under sharp criticism from many in the LGBT community last month when it was revealed that team personnel took part in making what was described as a training video that included degrading stereotypes of Asian Americans and mocked the same-sex marriages that took place in San Francisco last year. Team owner Dr. John York and

other top management have held meetings in the LGBT and Asian communities after the scandal broke, and management has pledged to overhaul the team's diversity training program. On Monday, the Associated Press reported that the team has hired Aaron Salkin as director of public relations, replacing Kirk Reynolds, who quit after the training video he produced and starred in became public.

For more information about Family Day, visit [www.49ers.com](http://www.49ers.com) or call (408) 562-4949. People are encouraged to use public transportation, as parking is very limited at Kezar Stadium.

## Family, faith and religion in API communities

Asian Pacific Islander parents of lesbian and gay children, LGBT-affirming API pastors, church members, and an API seminary professor will speak about their journeys in coming out, love, and justice at a community event Saturday, July 23 from 1 to 5 p.m. at Buena Vista Methodist Church, 2311 Buena Vista Avenue in Alameda. The event is free and open to the public. It is being held in conjunction with API Family Pride Day and is sponsored by the Center for Lesbian and Gay Studies in Religion at the Pacific School of Religion in Berkeley.

An awards dinner later that same evening will also be held;

tickets to that event are \$30 per person. For more information visit [www.apifamilypride.org](http://www.apifamilypride.org) or [www.pacts-gtu.org/grace](http://www.pacts-gtu.org/grace).

## AHP seeks volunteers

The UCSF AIDS Health Project has announced it is looking for volunteers interested in facilitating peer-led support groups and workshops. AHP conducts HIV-positive groups, HIV-negative groups, and mixed-status groups and workshops.

For participants who qualify, AHP will hold a weekend-long training session in late August that focuses on the fundamentals of support group facilitation. In addition to the training, volunteers must commit to 10-12 hours a month for a minimum of six months.

A general understanding of HIV/AIDS or HIV prevention is required; group experience is helpful but not necessary. People with an understanding of substance abuse and recovery are also encouraged to apply.

AHP provides individual counseling, crisis intervention, trainings, and publications on the psychosocial aspects of HIV disease.

People interested in receiving a training application should contact Julie Frank at (415) 476-3785 or John Tighe at (415) 502-7579. More information on the agency is available at [www.ucsf-ahp.org](http://www.ucsf-ahp.org).

## HRC dinner coming up

The Human Rights Campaign will hold its San Francisco gala

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# Jose Cisneros kicks off race for treasurer

by Zak Szymanski

About 200 people joined San Francisco Treasurer Jose Cisneros at Delancey Street Auditorium on the Embarcadero last Saturday, July 16 to kick off his election campaign.

The openly gay Cisneros – who was appointed by Mayor Gavin Newsom last year to fill the position left vacant when Susan Leal was named general manager of the San Francisco Public Utilities Commission – faces his first election for the office on November 8. He was flanked by prominent officials and guests, including the mayor, newly named Assessor Phil Ting, Supervisors Sean Elsbernd and Bevan Dufty, Assemblyman Mark Leno (D-San Francisco), District Attorney Kamala Harris, former Mayor Art Agnos, and former Clinton cabinet member Henry Cisneros, who is no relation.

"I am very excited," Cisneros, 48, told the *Bay Area Reporter* about his official kickoff. "The event was great and it was wonderful to see so many people there who came out to show their support."

Cisneros said he isn't sure what to expect of the upcoming race – at press time, four other people had taken out papers intending to run for the office, but potential contenders have until August 12 to make their candidacy final – but he said his term thus far has been successful and he plans to continue the innovative work he has helped to launch while in office.

"Things are going really well in the office. We were able to bring in over \$40 million more in revenue than what we had projected, which helped the mayor and Board of Supervisors cut the size of the budget deficit almost in half," he said, attributing some of this increase to expanding his tax collection staff and stepping up efforts to collect from local businesses.

At his kickoff, Cisneros touted his office's new working families credit program, which provides



From left: Former Mayor Art Agnos, Mary Alice and Henry Cisneros, Jose Cisneros, his brother Arnie Cisneros, and former supervisor and Clinton administration official Roberta Achtenberg at Saturday's campaign kickoff.

local incentives for lower-income families to enroll in the federal government's earned income credit program. Under the EIC, qualified families making less than \$36,000 can receive up to \$4,400 back from the government by claiming their eligibility. The treasurer's office has pledged to add an additional 10 percent to these awards – funded equally by the city and by private donations – to anyone who enrolls through its office.

Launched three and a half months ago, the program already has 11,000 applicants, said Cisneros, and the government checks these families will receive will help to stimulate San Francisco's economy.

"We are projecting that this

will bring well over \$15 million to San Francisco, much of it that would not have come into the city otherwise. It's great for local families and great for the local economy," said Cisneros, who sees the program's costs – about \$6 million for the first two years – as an investment that will pay off for the city. "If people don't sign up for this program then this money doesn't ever make it to San Francisco, it just sits in Washington, D.C. unclaimed," he said.

Other issues that Cisneros is tackling as treasurer is the problem of too many people living without bank accounts, he said, citing figures that show that 22 percent of Californians have no bank account at all, making them

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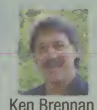
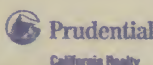
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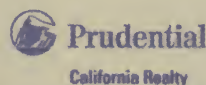
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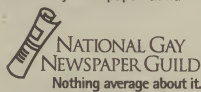
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## OPEN FORUM

## A Supreme concern

With his selection of appeals court Judge John G. Roberts to replace Sandra Day O'Connor on the U.S. Supreme Court, President Bush has kept his promise to his conservative base by naming a solid conservative to take the spot of a moderate on the nation's court of last resort. While Roberts lacks a significant record of legal opinions (he has been on the D.C. Circuit Court of Appeals for only two years), it's very likely that the court will now shift to the right. Major social issues such as reproductive freedom and affirmative action may be at risk as the high court takes up cases in future years, not to mention same-sex marriage. The prospect of the court at some point overturning the hideous "Don't Ask, Don't Tell" policy that excludes gays from the military now seems remote to us.

In the hours after Roberts's nomination was announced, LGBT advocacy groups expressed their concerns: chiefly that the Senate, in its constitutional advise and consent function, must gather all available information on Judge Roberts in the weeks leading up to his confirmation hearing. Specifically, we are in agreement with the National Gay and Lesbian Task Force and other groups in demanding that the Senate "evaluate Roberts's commitment to individual rights and equal justice under the law, including his record and thinking about civil rights, the right to privacy and the reach of congressional power under the Constitution," as NGLTF Executive Director Matt Foreman stated.

Specifically, questions must be asked of the nominee about his judicial philosophy regarding two critical cases that the Supreme Court decided — *Romer v. Evans* and *Lawrence v. Texas*. In *Romer* (1996), the court invalidated Colorado's "Amendment 2," a constitutional amendment enacted by popular vote that prohibited municipalities and state agencies from granting lesbians and gay men "protected status," and denied them the right to bring any "claim of discrimination." The court concluded that Amendment 2

"classifies homosexuals not to further a proper legislative end but to make them unequal to everyone else. This Colorado cannot do." In *Lawrence* (2003), the high court overturned state sodomy laws, which for years had been used to punish gay Americans.

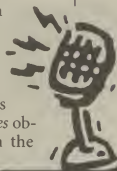
In making his selection, Bush once again demonstrated his uncanny ability to "frustrate any Democratic effort to block" Roberts's nomination, as the *New York Times* observed. Because he has been on the bench such a short time, there is a limited judicial record for Democrats to investigate. While Roberts wrote a legal brief citing the first Bush administration's opposition to *Roe v. Wade*, his supporters can argue that Roberts was merely arguing on behalf of his client. During his confirmation hearings for the appeals court,

Roberts said that *Roe v. Wade* was the law of the land, but in his role as an appeals judge, he wouldn't have the power to overturn Supreme Court decisions — should he be confirmed to the high court, that's exactly the kind of power he will have.

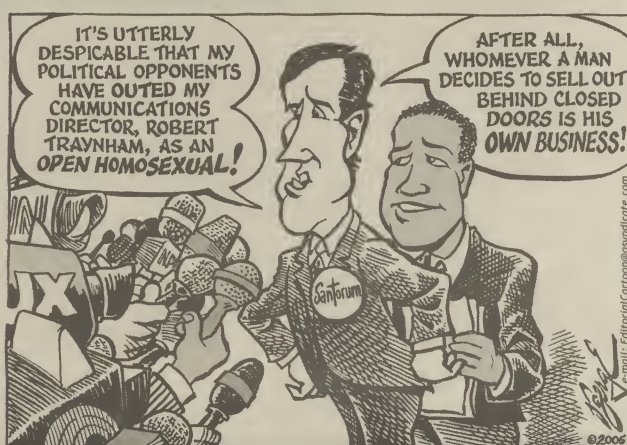
As Lambda Legal Defense and Education Fund put it: "Some have suggested that Judge Roberts is well-liked, but with all due respect, we need to know if he will stand up for the rights of all Americans, not whether some people think he's a nice guy."

And there may be some debate about that reported "nice guy" image. One of Roberts's decisions on the appeals court was to uphold the arrest and detention of a 12-year-old girl. Her crime? Eating a single French fry on a public transit system.

Yes, we are supremely concerned about the nomination of Judge Roberts. ▼



## Editorial



## Exclusion the norm at MWMF

by Frank Gennaccaro

In relation to the quality of gay life in other U.S. cities, I recognize just how lucky I am to be a white gay male in the San Francisco Bay Area. However, although I am surrounded by a generally queer-friendly atmosphere, I have been the target of a hate crime. On Haight Street, a place that many view as a symbol of the struggle for freedom, I was once verbally abused because of my sexuality. That day, I remember one of the men saying, "Hey faggot. Go back to the Castro where you belong." Obviously, I know what it feels like to not be accepted. Similarly, members of the transgender community are also encountering obstacles in their battle for human rights.

For the past 29 years, women-born-women have been given the chance to find equality by escaping the mainstream through an event known as the Michigan Womyn's Music Festival, which takes place August 8-14. The central concept of this event is that no men are allowed to attend so that a culture free from threat of male tyranny can develop in a secluded and wooded Michigan area. But while the festival aims to create a nurturing and protective environment for women, there has been a lot of controversy regarding MWMF's firmly established policy of denying transgender women entrance into this sanctuary.

Since 1991, the debate about whether transgender women should be allowed to participate in the MWMF (and women-only events like it) has been raging on. I'm writing these words today because I need to make sure that society understands that MWMF's policy against transgender inclusion is an unjust and hypocritical form of hatred, spawning from a lack of education on transgender life.

Since many transgender women still have penises, some women-born-women free of gender identity issues say they would

not feel comfortable and protected at MWMF if the male phallus were present either in the form of a transgender female or a man born as a man. I believe this is because many women associate a man's penis with female oppression. A trans woman spoken word poet, Julia Serano, takes a stance on this MWMF issue in Michelle Tea's article "Transmissions from Camp Trans" by proclaiming, "It has taken me a long time to reach the point where I can accept my penis as simply being a part of my flesh and tissue, rather than the ultimate symbol of maleness." Serano's view of her penis is her description of how harmless this part of her body is, not only to herself, but also to those around her.

A penis can be similarly compared to a finger. If you lose a finger, you'll still continue to live. If you stop acknowledging your finger, even though it is still attached to your body, your finger will serve you no purpose. So why do women-born-women still think it okay to point fingers at transgender women? Whether a penis or a finger, if a person does not associate a part of their body with their gender identity, how is the body part dangerous? Society needs to combat the ideology that views a penis as the defining characteristic of a man.

Another key argument in the debate about transgender women's inclusion in MWMF is that they have not had the same experiences as women-born-women and therefore couldn't understand what it's like to be an oppressed female. Serano says, "That line of reasoning trivializes the abuse that trans women face day in, day out. I have been verbally and physically assaulted by men for being who I am. Like other women, I have had men force themselves upon me. In addition, I can't think of a more humiliating way to be raped by male culture than to be forced to grow up as a boy against

one's will." Proven false by her testimony is the opinion that transgender women don't know what it's like to grow up as an oppressed woman. Also, she makes the distinction that it doesn't matter whether you're a woman-born-woman or a transgender woman; exploitation knows no boundaries.

Perhaps anti-transgender women-born-women are just another group trying to dominate and oppress the minority. Let's face it; our society has a long history of controlling through oppression and fear. Throughout history, these commanding tactics have facilitated the denial of human rights to minority groups. In relation to MWMF, the dominant culture of women-born-women are most certainly committing similar injustices in relation to the ones

they are trying to temporarily eradicate by partaking in the festival. Why are some transgender women, who are finally comfortable with openly expressing themselves as the women they are, continuing to be chastised for wanting to be accepted in the very culture that is most suited to their gender identity?

At any rate, discrimination is occurring at MWMF and will unfortunately continue to oppress more transgender women unless the MWMF womyn-born-womyn policy is retracted. Education is the most powerful tool that we can employ to get past these skewed perceptions of our fellow human beings. As for women-born-women who don't want to include transgender individuals in MWMF, a little bird told me that you need to wake up and smell the irony of your claims. Otherwise, you are no better than the male oppressors you despise. ▼

Frank Gennaccaro is an activist for transgender and gay rights. Visit [www.camprans.org](http://www.camprans.org).



## LETTERS

## Pendulum's been declining for years

Your reporting of the Pendulum saga has been great ["Natali sells Pendulum," July 14]. However, I would like to point out that in your article last week, one of your interviewed sources blamed the decline of the Pendulum's attendance on the actions of Les Natali. That is not correct. The decline in patronage at that bar began quite some time ago—in fact well over a couple of years. Certainly before the previous management installed a dance floor in an attempt to increase patronage. The bar itself was on the block for a number of years prior to the purchase by Mr. Natali.

As a regular patron for more than 25 years, I observed the steady decline in standards and management style, until I could no longer watch the bartenders' souls being destroyed by the lack of customers. At least when the dirty and homeless street people were drinking and playing pool in there, they had the decency to leave their shopping carts at the door. Then came along Les Natali in his slightly tarnished armor, on his less-than-white horse, to the rescue!

Incidentally, although many people referred to the Pendulum as a "black bar," those of us who were regulars referred to the place as an "interracial bar." The Damron Guide of the day described it as a place where our black and white sisters mix comfortably.

John Humphreys  
San Francisco

## Cheap beer and trashy pop

Queer youth have largely been absent from the discussion surrounding Badlands, for reasons I do not entirely understand. Perhaps, to many queer youth, being queer these days means going out to the Castro on the weekends to party, oblivious and apathetic to any local and national political issues surrounding LGBT rights. Or perhaps historical memory surrounding queer activism—from Harvey Milk to ACT UP—has failed to register within the minds of these youth. It's sad to see civil rights take a back seat to cheap beer and trashy pop.

As a 22-year-old resident of San Francisco, I know how the high cost of living and bar culture of the Bay Area translates into extra challenges for queer youth. We would hope that a place like Badlands would offer its youthful demographic glimpses of the Castro's future—inclusive spaces to socialize and have fun free of discrimination. But as the city's Human Rights Commission has clearly proven, Badlands is not that kind of place—the owner discriminated against African Americans. For queer youth who are reading this letter, I would hope that they realize that being queer has political consequences, and that as queer youth, we have a responsibility to get involved in struggles for queer rights, from marriage equality to boycotting Badlands. That's why I'm spending my Saturday nights protesting outside of Badlands and talking to other queer youth about how discrimination in any form is unwelcome in our neighborhoods.

Hunter Hargraves  
San Francisco

## What's up at the ABC?

What's going on with the ABC? When has the state Department of Alcoholic Beverage Control ever revoked a liquor license due to discrimination by an establishment against people of color? Didn't the ABC recently pull the license of a popular South of Market gay bar after they conducted an undercover investigation that found alleged sexual activity occurring? Could this have anything to do with the current executive director of the ABC, who was educated at the FBI academy, and was appointed by the Schwarzenegger administration—a governor who is currently attacking our educators, nurses, firefighters, and municipal employees? According to its Web site, how many of the eight ABC executive staff members are African Americans? None.

Furthermore, is it coincidence that Les Natali sold, or "relinquished control" of the Pendulum and simultaneously the ABC conditionally approved the Pendulum license transfer? Is this how deals are cut? This is a resolution that definitely benefits owner Natali and not the complainants in the Badlands discrimination dispute. It no doubt puts an end to the lawsuit by the new owners who sued Natali and the previous Pendulum owner for breach of specific performance of an oral agreement to sell the Pendulum. Because Natali no longer needs the liquor license transfer, he is free of the conditions the ABC attached to the license transfer—conditions that included posting signage of a non-discrimination policy and mandated employee participation in non-discrimination training. Some have said, "Well, Les gives up the Pendulum, but he gets to keep the Badlands, free of any accountability."

Considering the circumstances, it is not unreasonable for the community to ask for some sunshine surrounding Natali's decision to sell the Pendulum. It's great that Natali no longer owns the Pendulum, but it doesn't change the fact that the HRC found that he

discriminated against African Americans at the Badlands, for which he still needs to be held accountable.

Michael Goldstein  
San Francisco

## Hope is all we have now

In light of the recent findings by the ABC it is time for And Castro For All to come to the table and reach a sensible agreement to the controversy surrounding Badlands. Because of these allegations, Les Natali has agreed to take actions to support diversity in the Castro. Many of these diversity actions Natali has already undertaken in diversifying his bar beyond any other in the Castro, and reaching out to offer financial support to organizations dedicated to diversity and inclusion.

Throughout this saga our community has been split into Badlands supporters (a.k.a. racists) and anti-Badlands supporters (a.k.a. vigilantes). Each side now has their banner to wave vindication, in the ABC and HRC reports, respectively. Now is the time for mediation, but I warn the public and the parties involved that if the demand and goal of mediation is to shut down Badlands, which is the current demand of the complainants, then mediation is pointless and we will continue down this road of gay destruction.

The ABC, under tremendous pressure from political leaders in San Francisco to find otherwise, found no discrimination against Les Natali after a lengthy investigation. The ABC interviewed the same witnesses as the HRC yet reached opposite conclusions. Now, And Castro For All has begun to attack the ABC for its exonerating of Badlands.

Finally, to the organizations and supervisors who called for Badlands to be shut down: I encourage you to review the ABC report, and decide if you should alter your resolution condemning Badlands into declarations demanding a fair and equitable resolution to this controversy. Only a resolution that leaves both parties standing will restore the Castro as an oasis for all individuals regardless of race. Thank you And Castro For All for continuing to highlight the problems of race in our community and for your steadfast dedication to a cause all members of the Castro should be concerned with—diversity and inclusion. However, I hope that you can find it in your heart to do what is best for the community and work in closing this chapter of divisiveness and creating a new chapter of love and understanding of our diverse community.

Harvey Milk said, "The important thing is not that we can live on hope alone, but that life is not worth living without it." I hope we can end this ugly blemish in the history of the Castro. Because it seems like hope is all we have now.

David Sims  
San Francisco

## Equipe SF vs. Team SF

I read with tremendous disappointment the July 7 Bay Area Reporter column entitled, "Faking the team" by Jim Provenzano. In addition to the numerous inaccuracies and biased omissions presented, Mr. Provenzano did a great disservice to the San Francisco Bay Area LGBT community by characterizing the organizing efforts of local athletes and artists who have chosen to go to, or are thinking of going to, the Montreal OutGames as underhanded and unethical. Maligning others with opinions and falsehoods does nothing but widen the unfortunate divide that now exists in the LGBT sporting community.

At the heart of all this negative attention are good, honest San Franciscans who simply want to enjoy themselves as a team in Canada next summer. Team NY, Team Toronto, Team Sydney, and many others are sending "official" team delegations to both Chicago Gay Games and Montreal OutGames in 2006. However, Team SF does not want anyone calling themselves as such to show up in Montreal. Regrettably, this petty squabble over the use of a name has resulted in the term "Equipe SF."

When Tom Waddell founded the Gay Games here in San Francisco in 1982, I believe he wanted to create an environment where any and all LGBT athletes and artists from around the world could celebrate their diversity and uniqueness in the fellowship of peers and supporters. He knew how empowering it was to experience the joy and stereotype-shattering moment of marching into a thundering stadium packed with tens of thousands of screaming fans and competitors of every size, age, shape, color and nation origin, all of whom were there to wish you well and let you know that you were not just okay, but that you were absolutely fabulous!

Regardless of the name on our jackets, that is the spirit that our very real team of San Franciscans will carry into Montreal's Olympic Stadium next year. I am hopeful that every individual who participates in any 2006 Games will live up to this ideal of inclusion, support, and community.

Brian Jung  
San Francisco

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# Same difference

by Gwendolyn Ann Smith

I have a confession to make: I'm not like everyone else.

I suppose that's a given, as every person will have a slightly different experience from any other person. As a result of this, coupled with our distinctive genetic makeup, people are virtually guaranteed to be at least slightly different from each of their contemporaries. These are the things that make us who we are.

I was recently thinking of some of the experiences I've had in my life thus far, and noticing what a mixed bag they appear to be. While there have been things in my life that put me very much in with other women my age, well, there are some things that will always make me different.

I doubt many of my female peers growing up as I did, within the midst of the women's movement of the 1970s, had a father who bought them boxing gloves and tried to teach them to fight. Further, I doubt many ended up in other experiences in my past akin to that one, each with the end goal of making a man out of me.

As you can gather, all that didn't quite work out as planned.

There were some experiences in my history, however, that match up well with my peers. Like many girls in the early 1970s—but highly uncommon for someone like myself at that time—I was part of my local Girl Scouts troop. It helped that my mom and an aunt were leading the local troop, and it was simply more convenient that I be taken to the local meetings after school. No, I did not have a skirt and sash, but I can tell you a thing or two about those cookies.

Likewise, while I also had my share of green army men and cap pistols to my name, not all of my toys were sold on the "boy's toys" aisle in the local five-and-dime. Most notable—to me—was my Bionic Woman doll, of all things.

Nonetheless, there remain differences even within those experiences. As much as I enjoyed being a part of Girl Scouts, it was clearly a different experience from other girls my age. Yes, I did score a few toys that some of my female contemporaries may have found in a big bow-festooned box for their birthday, but I had to be a little de-

vious about it all. Others may have been able to just circle it in their Sears Wish Book with little worry.

There are still decades of experiences I did not have, nor will I ever have. I missed out on a lot of experiences that many other women my age might not give a second thought to. Not always the big things, either: all those little things that I should have—could have, would have—picked up from parents and peers.

Instead, I have a history that—even with the good stuff—has a lot of discomfort. I had a youth full of playing "I got a secret" with a community-wide cast, coupled with regular enforcement from my peers when I got out of line.

Because of these things, I'm not like everyone else. Or am I? You see, this isn't really about my experiences—it is about gender.

## Transmissions

All these experiences of my youth are based on gender expectations. By the same token, other female and male friends of mine were presented with certain experiences, not all of which they may have been all that comfortable with for one reason or another.

Indeed, nearly everyone has faced being pigeonholed due to certain gender expectations of our family, our friends, and others. The assumption begins as soon as a doctor declares us a boy or a girl, and we are placed into the appropriately colored blanket.

So much of gender-based socialization revolves around assumptions of gender, usually based on outmoded standards a la Ozzie and Harriet. The man needs to be able to go out and be the breadwinner, while the woman needs to stay home and tend the house. The man needs to be, well, a man. He needs to be in charge, be the competitor, and not take any guff from anyone. Whatever guff is, of course. The woman needs to stay at home, be pretty

for her man, and have dinner on the table by five. You get the idea.

Yet we live in the era of the flat-screen plasma television, not that of the black and white set with "rabbit ears" on top. So many of those gender assumptions, too, are as good as firing up the old Philco.

For myself, the disunion between how I felt and how I was socialized was sizable, but I'm sure that many—perhaps even most—others have faced experiences where they really weren't sure about all this gender-specific stuff floating around them growing up.

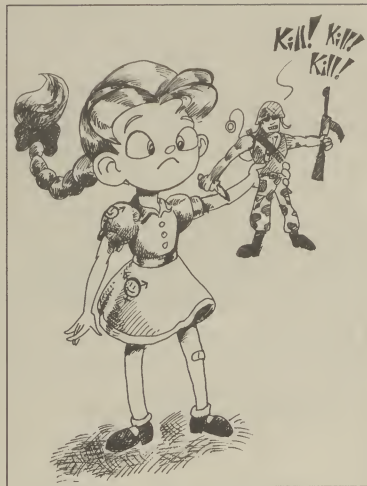
As I said before, I'm not like everyone else—but neither are you. You were socialized, for better or worse, into a given gender role.

Indeed, perhaps we're very much the same, only the degrees are different. You were socialized, for better or worse, into a given gender role. Just like me.

Our experiences are what set us apart, sure, but perhaps there are more commonalities than differences and maybe—just maybe we can learn from each other, and develop new ways to teach gender, ones that allow for more flexibility. Maybe we'll even learn to move beyond those old gender roles for good.

Of course, then we'd not be like everyone else. We'd be ourselves. ▼

Gwen Smith revels in her individuality, just like everyone else. You can find her online at [www.gwensmith.com](http://www.gwensmith.com).



Christine Smith

## News briefs

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dinner Saturday, July 30 at Moscone Center South, in the 700 block of Howard Street. The gala takes place in the Esplanade Ballroom and this year's theme is "One=Many." A reception and auction begins at 5 p.m., followed by dinner at 7. The live auction will feature items such as an Olivia cruise to Costa Rica and a celebrity chef dinner for 20.

This year's dinner program will feature appearances by political consultant and firebrand James Carville, actor and activist Alan Cumming, and singer-songwriter Oleta Adams. CBS5 political editor Hank Plante will serve as master of ceremonies.

New HRC President Joe Solomone will share his vision for

the future of the organization. Tickets to the event start at \$195 per person and are available at [www.boxofficetickets.com/hrc](http://www.boxofficetickets.com/hrc). More information about the organization can be found at [www.hrc.org](http://www.hrc.org).

### 'Help is on the Way' next month

The long running gala benefit show "Help is on the Way XI" takes place Monday, August 1 and tickets are available for this popular evening of song that benefits local AIDS service organizations. This year's show, presented by the Richmond/Ermet AIDS Foundation, is a tribute to the music of Jule Styne and Harold Arlen and is a centennial birthday celebration.

Help is on the Way XI takes place at the Palace of Fine Arts Theatre, 3301 Lyon Street in San Francisco. There's a gala reception

and silent auction from 5:30 to 7:30 p.m., followed by the performance from 8 to 10:15. A cast dessert party takes place immediately following the show.

At press time, announced performers include: Debby Boone, Susan Anton, Mary Jo Carlett, Christine Andreas, Dorian Harewood, Tim Hockenberry, and movie legend Jane Russell. Cabaret stars Meg Mackay and Paula West are also scheduled to appear.

This year's beneficiaries are: the Center for AIDS Services, Meals of Marin, Positive Resource Center, Shanti, and the UCSF AIDS Health Project. One hundred percent of the ticket sales go directly to the beneficiaries.

Tickets for the performance start at \$75 per person; cost for the show and cast reception start at \$150. For more information, visit [www.richmond/ermet.org](http://www.richmond/ermet.org). ▼



# Assess this

by Bill Barnes

After three months of speculation, Mayor **Gavin Newsom** Friday, July 15 named **Phil Ting** as the replacement for former Assessor-Recorder **Mabel Teng**, essentially setting the field for the assessor's race in Novem-



New Assessor-Recorder Phil Ting.

ber. Newsom's search process rivaled **George W. Bush's** hunt for a Supreme Court justice in complexity; the mayor even enlisted Controller **Ed Harrington** and Board of Equalization member **Betty Yee** to interview potential candidates.

Unfortunately for Newsom, Supervisor **Gerardo Sandoval** took advantage of the delays and caught him flat-footed. Sandoval declared his candidacy last week and rejected the Mayor's appointment. It didn't seem to matter that the mayor hadn't offered Sandoval the job, because Sandoval immediately framed it as a "backroom



## Barnestorming

deal" and put Newsom on defense. Sandoval quickly secured support from two progressive gay icons, Supervisor **Tom Ammiano** and former board member **Harry Britt**, as well as straight progressives **Matt Gonzalez**, Supervisors **Jake McGoldrick**, **Aaron Peskin**, and **Chris Daly**, and former Mayor **Art Agnos**.

As a supervisor, Columbia-educated attorney, and prodigious fundraiser, Sandoval appears to have a good shot, but LGBT support will be contested. Some transgender folks and others remain concerned about Sandoval from 2001 when the supervisors voted on transgender health benefits for city workers and Sandoval had to be retrieved from his office (he eventually voted for the benefits). Some also noted his votes against **Eileen Hansen** for the Ethics Commission and **Theresa Sparks** for the Police Commission, and how that would play at the two LGBT Democratic clubs, which seem to be working together very well and not having any sort of conflict whatsoever. Sandoval's record on LGBT issues has enough to be credible: it includes restoring millions for AIDS services and proudly carrying the Harvey Milk LGBT Club endorsement in neighborhoods that previously elected Dan White, even when the other side gay-baited his campaign.

Then there's Ting, the Mayor's pick. Prior to getting the assessor nod, Ting declared for the Sunset District supervisor's seat, hoping Supervisor **Fiona Ma** would ascend to Sacramento. Ting was ap-



Mayor Jason West greets Mayor Gavin Newsom at last month's World Environment Day festivities.

pointed by Gonzalez to the Building Inspection Commission, ran a surprisingly strong race for the municipal utility district board, and has the support of Assemblyman **Mark Leno** (D-San Francisco). The Newsom administration and Ting himself mentioned his time at Arthur Andersen as a plus; given the accounting scandals, that might not be the best talking point. As director of Asian Law Caucus, Ting's worked in favor of marriage equality. Leno officiated Ting's marriage to his wife, **Susan**, Leno's district director; the couple met during Leno's Assembly campaign.

It won't be smooth sailing for Ting, though. Within days of his appointment, Gonzalez responded to a misleading *San Francisco Chronicle* headline with this observation: "The

mayor claims to have made a non-political appointment, but the truth is that his appointee is currently a candidate for supervisor and has sought elected office in the past. I know Phil Ting and I know he means well, but he simply lacks the political maturity to stand up to the downtown forces who exert the most pressure on the assessor."

Then there's the third candidate, accountant and tax lawyer **Ron Chun**. Last time, Chun pulled off the remarkable feat of being endorsed by the *San Francisco Bay Guardian* and San Francisco Republican Party, who both found him extremely qualified. Chun ran in the last election against Teng and former Assessor **Doris Ward**, and performed well at the Milk Club, even taking Ward into extra rounds of voting; she eventually got the nod. After he missed making the runoff, Chun took a position in the office as deputy assessor, where he implemented "Project Bob." Named after the late longtime LGBT community icon Bob Basker, the initiative brought tax fairness to domestic partners by allowing them to transfer property without reassessment, just like straight spouses. While Chun is likely to have a lot less institutional support, that seems to suit him just fine.

Put the children to bed; this campaign's gonna be a rough ride.

## Herrera v. Nelder?

For months, the San Francisco city attorney's race has been awfully quiet, but now there's some

indication it could heat up. Those in the know are floating the name of **Wendy Nelder**, a former Board of Supervisors president, as an opponent to current City Attorney **Dennis Herrera**. Herrera, elected four years ago to succeed **Louise Renne**, has done an extraordinary job for San Francisco and the LGBT community in particular. Nelder used to run Mayor **Willie Brown's** neighborhood beautification initiatives. When she was on the board, however, she voted against domestic partner benefits. Nelder previously worked in the city attorney's office, albeit a long time ago, and could benefit from being the only woman in three citywide races (assessor, city attorney, and treasurer), but the smart money remains on Herrera. It's never a dull moment in San Francisco politics.

## Tale of two Wests

In good news for one Mayor West, all charges related to performing same-sex marriages were dropped against New Paltz, New York Mayor **Jason West**. Ulster County District Attorney **Donald Williams** said he dropped the charges because he believed that a trial would be unnecessary and divisive, according to the Associated Press. West called the decision a "complete vindication," and said the DA had been "wasting taxpayer money for 18 months." West had been charged with 28 misdemeanor counts.

Spokane Mayor **Jim West**, on the other hand, should really see the writing on the wall. Since being exposed for using his City Hall computer to allegedly pick up young guys while pushing a conservative political agenda, West has hung on to his position like a passenger on the Titanic. Calls for resignation from friends and foes alike haven't made a difference. Now, a recall is planned and it's clear Jim West's days are numbered. As I've said before, it's time for him to go.

## Lieutenant governor watch

It must be campaign season. A little birdie noticed that the rainbow flags in the LGBT Community Center are a gift of state Senator **Jackie Speier** (D-San Mateo/San Francisco), whose Senate district now includes some of the Castro and who is running for lieutenant governor. One of her opponents, fellow state Senator **Liz Figueroa** (D-Fremont), added her name as a co-author to the marriage equality bill and provided the key vote to get it out of Senate Judiciary

next page ►



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# Do bisexual men exist?

by Dale Carpenter

I've long suspected that bisexuality, in men, is the stage between shame and acceptance. That is, men who call themselves "bisexual" are often gay men who aren't quite ashamed anymore of their homosexual inclination but who, for any number of reasons, also aren't fully accepting of it. By calling themselves bisexual, they cling to some thin reed of their heterosexual identity. A new study, following other studies reaching similar conclusions, lends support to these suspicions. The study is being criticized by gay-left groups that have an ideological and political investment in the "B" in "LGBT."

"Males do not represent two discrete populations, heterosexual and homosexual," wrote Alfred Kinsey. "The world is not to be divided into sheep and goats." Kinsey considered sexual orientation a spectrum along which many people were somewhere between the extremes of total homosexuality and total heterosexuality.

Ever since, "queer" theorists have argued that sexual orientation is itself a social construct. The categories "gay" and "straight" are creations of language and culture. Sexuality is plastic; it can change and be molded. In this view, everyone is in some sense bisexual.

Now a team of psychologists in Chicago and Toronto is publishing a study that questions this fashionable academic view. The researchers studied 101 men, about equally divided among men who called themselves gay, straight, and bisexual. They then showed the men pornographic images involving only women or only men, and measured their genital arousal.

The straight men were aroused by the images of women. The gay men were aroused by the images of men.

And what aroused the men who called themselves bisexual? Three-fourths of them were aroused only by the images of men; one-fourth of them were aroused only by the images of women; and none of them were aroused by the images of both men and women. That is, their

arousal patterns were indistinguishable from either the gay or straight men. In the memorable headline of the *New York Times*, the "bisexual" men in the study were either "Straight, Gay, or Lying."

The National Gay & Lesbian Task Force was predictably "stunned." The Gay and Lesbian Alliance Against Defamation, never missing a chance to promote a dull conformity of language, called the *Times* headline itself "derogatory."

The criticisms of the study have been underwhelming. One criticism has been that the sample size

— 101 men, of whom 33 identified as bisexual — was too small. One could make that criticism of just about

any sample size, and more is almost always better in these matters. But gay advocates have relied on studies with even smaller sample sizes to argue that homosexuals make good parents. There's also not much reason to believe a larger sample size would have yielded significantly different results, especially given that the findings are consistent with past studies of bisexual arousal and sexual behavior.

A second criticism has been that the sample — drawn from ads in gay and alternative newspapers — was not representative of all bisexual men. Some bisexual men may not identify as bisexual and thus wouldn't be in the study. Yet there's no reason to believe that these men would have exhibited different arousal patterns. Indeed, one would expect a greater degree of bisexual arousal in bisexual men who actually identify as bisexual.

A third criticism has been to attack one of its leaders, Michael Bailey, whose past work on transgenders has been ethically questionable. But this isn't Bailey's study; he's part of a team of researchers who designed and conducted it. Plus, the study is either flawed or not based on its own methodology, not based on past criticisms of one of its authors.

A final criticism has been to massage the definition of "bisexual" in order to come up with more such people. If "bisexual" means anybody who has any degree of arousal, however small, to both sexes, then surely there are a large

number of bisexuals. If "bisexual" means anybody who calls himself "bisexual," regardless of actual attraction to both sexes, then words lose all meaning. If, however, "bisexual" means a person who has roughly equal erotic attraction to both sexes, then there are very few male bisexuals. Most people mean the latter when they use the word "bisexual," and it is this definition under which the study found there are no male bisexuals.

Clearly there are straight men who occasionally have gay sex when circumstances limit their preferred sexual outlet, as in prison. Clearly there are gay men, some of whom are married to women, who have straight sex because they're ashamed of their homosexual orientation or afraid of the consequences of being found out. These are not bisexuals.

Clearly, for queer theorists and their allied political groups, there is an ideological motivation behind the idea of bisexuality. They will defend it, damn the truth. And for some men, having sex with men who claim to be attracted to women is a fetish. Clearly there are men who call themselves bisexual, whether for political reasons or fetishistic reasons or because they simply aren't yet able to accept that they're gay.

Our goal should be to free this last group from the identity prison of bisexuality, not to build higher walls around them in the service of political correctness. We may not like that the world is divided into sheep and goats, but that's preferable to pretending we live in a world of mythical unicorns. ▼

Dale Carpenter is a law professor. He can be reached at [OutRight@aol.com](mailto:OutRight@aol.com). Some of his past columns can be read at [www.indegayforum.com](http://www.indegayforum.com).

## Barnestorming

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Committee. Speier is also a co-author of the bill. They're joined in a three-way primary by Insurance Commissioner **John Garamendi** (D). Aren't term limits fun?

### New leaders

The Gay Asian Pacific Alliance just elected its new co-chair **Robert Bernardo**. Bernardo is a Jewish, Filipino commissioner for the city of South San Francisco, where he resides. A former San Francisco district attorney investigator, Bernardo has been actively involved with GAPAA since the early 1990s. He also sits on the board of directors for both the Alameda Chamber of Commerce and San Leandro Chamber of Commerce. Bernardo intends to focus on defeating a planned constitutional amendment to ban same-sex marriage. Congratulations and good luck.

The SF Young Democrats continue to have LGBT leadership. President **Owen Stephens** was re-elected, and **Luke Klipp** is now treasurer. Stephens and Klipp also serve on the Board of the Alice B. Toklas LGBT Democratic Club. Congrats!

See you next week. ▼

Bill Barnes is an elected member of the San Francisco Democratic County Central Committee. His e-mail is [billbarnessf@hotmail.com](mailto:billbarnessf@hotmail.com).

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# Quit while you're ahead

by Jane Warner

**M**arket and Church, July 16, 5:16 a.m.: Two men were walking across Market Street when a stranger approached them from behind. Suddenly, the stranger threw his arm around the neck of one of the men and put him in a chokehold. "Give me your wallet," the suspect demanded and with his other hand, reached into the back pocket of his victim. The other man quickly came to his friend's aid and struggled to get the suspect's arm away from his friend's neck. "Let go!" the suspect threatened, "or I'll choke him."

The two men, however, were successful and were able to wrestle away from the suspect's grasp. They quickly began to walk away. The suspect, who appeared to be intoxicated, continued to follow the two men, until one of the men saw a passing police officer and flagged him down. The suspect, 19, was taken into custody and transported to Mission Station where he was booked for attempted robbery, drunk in public, lying to an officer about his name, and an outstanding \$30,000 warrant.

## Cameo role

*Dolores Park, July 11, 8:20 p.m.:* While inside the park, a man making a home movie with a video camera on a tripod was suddenly

approached by two other men. Without saying anything, one of the men grabbed the camera and tripod and both men ran toward the stairs on Church Street. The victim gave chase, but as he began to gain ground on the thieves, one of the suspects turned and pointed a handgun that he took out of his waistband. Afraid for his life,

the victim froze as he watched the suspects run westbound on 19th Street out of sight. Police responded to the scene and a witness stated that she saw the armed men get into a blue Nissan Maxima and drive westbound on 19th Street. Officers searched the area for the Nissan, but could not find it.

## Masquerade

*Market and 15th streets, July 17, 1:53 p.m.:* While on routine patrol, two officers driving a marked patrol car ran the license plate of a green Nissan traveling ahead of them. The computer revealed the Nissan's registration had expired in 2002, however, the Nissan's rear plate had a yellow 2005 registration sticker on it.

"I don't have a license," the driver stated when the officers approached the car, "but I have an identification card." The officers took the card and then asked about proof of insurance and registration, and the driver replied that he had none. Hearing this, the officers told the man to step out of

the car and placed him under arrest. A search of his wallet did find an identification card, but it was in someone else's name.

A computer check did not list the name on the card as being a victim of crime and the card was taken from the suspect and booked for safekeeping. The suspect, 30, was taken to Mission Station where he was cited for false evidence of vehicle registration, driving without a license, and no proof of insurance. ▼

## Corrections

Last week's article entitled "Lazy Bear Weekend turns 10" contained the incorrect name for the new nonprofit 501(c)3 organization overseeing the event. The organization is registered with the state as the Lazy Bear Fund.

In discussing the HIV/AIDS statistics from the San Francisco Department of Public Health, authors Randy Allgaier and Jack Newby realized an error in the statistics cited regarding density in their July 7 Guest Opinion piece "CARE Act stakes are high." San Francisco comprises 49 square miles, with approximately 750,000 residents and estimates a total of nearly 19,000 people living with HIV/AIDS (as of the report of December 31, 2004). The number of 29,000 that was cited referred to the estimated cumulative total number of AIDS cases. Using the corrected statistics this means that approximately 2.5 percent of San Francisco residents are living with HIV/AIDS as compared to Los Angeles, which is approximately 0.5 percent. This remains a disproportionately high rate.

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# Suppressed Histories Archive benefit Sat.

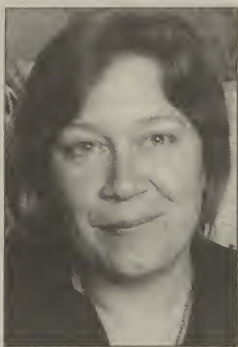
by Zak Szymanski

A huge variation of gender roles, including same-sex unions and gender fluidity, has been in existence across the globe since the earliest days of civilization, although these stories are often left out of modern-day teachings. Women in particular have occupied many leadership roles in government, religion, art, and revolution, yet "these are the women edited out of history, their stories omitted, distorted, and replaced with an endless litany of men (and the occasional queen or meddling concubine)," according to historian Max Dashu.

Since 1970, Dashu has been researching and documenting women's powerful place in societies through the Suppressed Histories Archive, a lesbian-run educational project that includes a collection of over 14,000 slides of archaeological finds, temple carvings, and modern photographs of female leaders, warriors, and visionaries.

The Suppressed Histories Archives will celebrate its 35th anniversary with a benefit show this Saturday, July 23 at 7:30 p.m. at the Belladonna Sanctuary, 2436 Sacramento Street, in Berkeley. Guest performers include priestess Luisah Teish, Nuyorican drummer Matú Feliciano, and Celtic harpist Julie Hammond. Dashu will present highlights of her work, which has been presented at universities, community centers, bookstores, prisons, libraries, and conferences for the past three decades. A \$10-\$30 donation will go toward her forthcoming book about European folk religion, gender politics, and witch hunts, as well as toward other educational projects at the archives.

A Chicago native, Dashu earned a full scholarship to Harvard University in 1968 but quickly learned that the idea of studying women's history was met with hostility in many academic environments. She left the university in 1969 to pursue her studies independently, launching the foun-



Suppressed Histories Archive founder Max Dashu

dating for her archives a year later. In 1973 she began photographing images that countered the standard belief that women had always held inferior roles in society. From her massive collection she has created 90 different visual presentations, some which explore topics such as women's power,

racism, and female rebels, and others that survey women's experiences by region. Visual images, she said, help make the lessons vivid and relevant to audiences, and dramatize exactly how much has been left out of history, from Abla Pokou who founded the Baule nation in the Ivory Coast to Gabrina degl'Albetti who was tried as a witch for counseling battered women in 14th century Italy to the Native American women chieftains who played crucial roles in early American history.

For Dashu, the archives are a labor of love as well as resistance to the power structures that have an investment in silencing cultures that have thrived without a western-centric leadership structure.

"Our ignorance of these women is greatly compounded by the omission of information on societies which accorded females power in public life, diplomacy, religion, medicine, the arts as well as family structure and inheritance. Both racism and sexism are implicated in these silences and gaps," said Dashu in a statement

released by the archives.

But the project shouldn't just appeal to women, she said, noting that many men have much to gain from learning that their sex is not inherently oppressive and that they can help to shape the social constructs that encourage inequities. The Iroquois men, for instance, defended women's rights to the colonists centuries ago and considered it a great offense to reject the counsels of their women.

Additionally, the Suppressed Histories Archives, by its very nature, is a history of indigenous people and religious freedom.

The Suppressed Histories Archives does not yet have the necessary funding to be housed in a publicly accessible building, although that is the long-range goal. But with the help of interns, the collection is currently being catalogued into a database so that researchers can eventually access the information and images. An overview of Dashu's presentations is also available online; visit [www.suppressedhistories.net](http://www.suppressedhistories.net) for more information. ▼

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## Jose Cisneros

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"We're trying to look at this problem and get the word out to people that they should be looking at getting a bank account and keeping the money they earn,"

said Cisneros, whose preliminary research indicates that some immigrants may believe they are not eligible for bank accounts because they do not hold driver's licenses, when in fact many banks will accept an official ID card issued by a consulate.

"We need to get the word out and help people to keep more of their money. It's better for the local economy, and better for them to spend money on things they need like food, clothing, and medicine."

After last weekend's kickoff, Cisneros said his campaign will feature more events and more outreach to raise awareness of the upcoming election.

"The challenge for me is getting the word out about the campaign. The treasurer's race is not the first thing people think about

when they're voting for office," he said, adding that volunteers have already signed up for house parties and that 375 window signs have been distributed. "We literally need to get hundreds of window signs up so people can realize there's an election coming up and hopefully go vote on November 8."

Cisneros said he is particularly proud to be running for office as an openly gay official, and one who has not had to compromise any aspect of himself in either the Latino or gay communities.

"In our wonderful diverse city of San Francisco I've never felt a need to keep parts of myself separate," he said. "I've been completely welcomed by the Latino community as well as the gay community and I'm so proud of our city because of that." ▼

## The best defense against prostate cancer is early detection.

Each year almost 29,000 men die of prostate cancer. Tragically, many of these men - partners, fathers, brothers and friends - could have been successfully treated had their cancer been detected early enough. So if you're over 50, or an African-American over 45, talk to your health care provider about screening options. Find out about the benefits and limitations of testing so that you can make an informed decision.



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# Roberts named to high court

by Lisa Keen

The record of U.S. Supreme Court nominee John G. Roberts Jr. as a federal appeals court judge is short, but his association with conservatives who have opposed equal rights for gays is long enough and deep enough to worry gay civil rights activists.

For the several weeks leading up to the nomination announcement Tuesday, July 19, conservatives prodded the Bush administration to nominate someone who would oppose equal rights for gays in marriage and overturn *Roe v. Wade*. *Roe*, since 1973, has established that the constitution protects the right of a woman to have an abortion. Roberts's nomination clearly fulfills the latter request.

But there is no indication – yet – as to how Roberts believes various provisions of the constitution should be applied to such matters as equal rights to marriage for same-sex couples, gays in the military, respect for state laws which prohibit discrimination based on sexual orientation, and the degree to which religious views can be used to justify discrimination based on sexual orientation.

"Some have suggested that Judge Roberts is well-liked," said Kevin Cathcart, executive director of Lambda Legal Defense and Education Fund, "but with all due respect, we need to know if he will stand up for the rights of all Americans not whether some people think he's a nice guy."

Because Roberts, 50, has been a federal judge for only two years, there is only a short record of court opinions on which to discern his approach to key issues. But President Bush said he would "strictly apply the constitution and laws, not legislate from the bench," which suggests Roberts would not find protections for gays in the constitution.

Lambda, the Human Rights Campaign, and others are now digging more deeply into Roberts's positions in legal briefs written for the administrations of Presidents Reagan and George H.W. Bush to see whether any gay specific positions can be found.

But in the meantime, his briefs in cases implicating *Roe v. Wade* are worrisome. In a 1990 brief to the Supreme Court on behalf of the Bush administration, Roberts argued that "[w]e continue to believe that *Roe* was wrongly decided and should be overruled" and that there was "no support in the text, structure, or history of the Constitution" for the court to consider a woman's right to seek an abortion to be a "fundamental right."

"Reversing *Roe* could undermine fundamental rights to privacy and liberty that are the legal underpinning for the freedom of gay, lesbian, bisexual and transgender Americans," said Human Rights Campaign President Joe Solmonese.

Some legal commentators say Roberts's argument in that brief – submitted in *Rust v. Sullivan* – cannot necessarily be read as his own, since he was just doing his job as deputy solicitor general. And, when asked about his views on *Roe* during his 2003 confirmation hearing for a seat on the U.S. Court of Appeals for the District of Columbia, Roberts said the decision is the "settled law of the land" and that there was "nothing in [his] personal views that would prevent [him] from fully and

faithfully applying that precedent."

But others note that Roberts is a devout Catholic and a member of the conservative Federalist Society, who worked for both the Reagan and first Bush administrations, and who clerked for Chief Justice William Rehnquist, who has almost always voted against equal rights for gays.

"Judge Roberts has advocated for prayer in public schools and for weakening the wall between church and state," said Solmonese. "He should make clear whether or not he would distort religion for misuse as a proxy for discrimination. Americans deserve a justice who will uphold the separation of church and state."

Georgetown University law professor Chai Feldblum said it is possible for someone to disagree with the holding in *Roe v. Wade* "and still believe consensual sex in private" is constitutionally protected.

"But," said Feldblum, "if he doesn't believe in any rights of privacy other than those with a long history of acceptance, [he] would not be someone who

would have joined the majority in *Lawrence*." In *Lawrence v. Texas*, the U.S. Supreme Court ruled in 2003 that the Constitution's guarantee of privacy protects the rights of a person who has consensual sex with a person of the same gender. The vote was 6-3, with Rehnquist and Justices Antonin Scalia and Clarence Thomas voting in dissent.

In addition to what Roberts's inclinations might be as a justice toward privacy, liberty, and religious interests, gay leaders are also concerned about how his presence would tip the balance of a court toward the Rehnquist-Scalia-Thomas triad.

As a conservative, he would seemingly provide a critical fourth vote, and it takes the agreement of four justices to hear an appeal, that would give the conservative wing a greater ability to hear appeals seeking to overturn pro-gay rulings in the lower courts.

Matt Foreman, executive director of the National Gay and Lesbian Task Force, said the Senate should ask Roberts's opinion about two key gay-related rulings

in the Supreme Court – *Lawrence v. Texas* and *Romer v. Evans*, which, in 1996, said that animus for certain groups of people, such as gays, cannot be used to justify laws which deny gays equal protection of the law. But both rulings could be revisited in cases working their way up the judiciary. For instance, a federal judge in Boston, hearing the challenge of the military's "Don't Ask, Don't Tell" policy earlier this month, asked attorneys whether *Romer* gave courts the right to question whether Congress was motivated by animus in creating the policy.

Log Cabin Republicans, a national gay Republican group, indicated it would "carefully study the record, writings, and testimony of Judge Roberts during this confirmation process, particularly as they relate to questions of basic fairness for gay and lesbian Americans." And while some gay leaders conceded that Roberts, on the surface, does not look to be as harshly conservative as some of the potential nominees Bush was said to be considering, most are watching carefully before deciding



Judge John G. Roberts Jr.

whether to urge support or opposition to his nomination.

"I do not have much hope that any Bush nominee will be good for gays," said Lorri L. Jean, executive director of the Los Angeles Gay & Lesbian Center. "In this administration, a nominee who isn't horrible for us would be a relief. First, we'll want to look at Roberts's record to see if he has taken any positions with regard to the rights of GLBT people. If not, key areas to examine will be his views on equal protection and the right to privacy. ▼

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# Senior Santorum aide is gay

by Bob Roehr

**T**he communications director for perhaps the most vocally homophobic member of the U.S. Senate, Pennsylvania's Rick Santorum (R), is gay. Robert Traynham II has worked for Santorum for eight years, and apparently the senator knows that he is gay.

Michael Rogers, the current leading practitioner of "outing," broke the story on his blog on July 14 and it quickly spread across the Internet. He said that Traynham acknowledged that he is gay in a phone conversation placed to his office.

"When asked how a gay man could speak for one of the nation's most notorious homophobes, Traynham protested that he has 'been with the senator for eight years.' Traynham went on to say 'Senator Santorum is a man of principle, he is a man who sticks up for what he believes in, I strongly do support Senator Santorum.'"

"When pressed on whether he supported the senator's stands on lesbian and gay issues, Mr. Traynham abruptly ended the phone call by saying 'Senator Santorum is a family man. I have been with Senator Santorum for eight years and I am very proud to be with him,'" Rogers wrote.

According to his biography, Traynham is a political and communications junkie who served as an intern in the White House at the age of 18 and became "the youngest staff member ever to work full-time" there. He later served as political director of Black America's political action committee, before joining Santorum.

He is a graduate of the historically black Cheyney University in Pennsylvania and in 2001 was appointed to its council of trustees. He received a master's degree from George Mason University in Virginia, where he is an adjunct member of the communications faculty.

Santorum's office released a statement from the senator calling



Robert Traynham II

Traynham "widely respected and admired on Capitol Hill. ... Not only is Mr. Traynham an exemplary staffer, but he is also a trusted confidante to me and my family. ... It is entirely unacceptable that my staff's personal lives are considered fair game by partisans. ... [He] continues to have my full support and confidence."

Santorum is chairman of the Republican Conference, the third ranking leadership position in the Senate. Traynham also serves as director of communications for that group. Conference chief of staff Mark Rodgers told Knight Ridder reporter Steve Goldstein that Traynham's homosexuality was not news to the senator or his staff.

One anonymous poster on the Web called Traynham "as gay as a picnic basket ... I knew they [outers like Rogers] would get around to him." Another said that Traynham "often flies a rainbow flag in front of his house," but there wasn't one out this past weekend.

## Antigay record

Santorum is a darling of the religious right and his antigay record is well known. He is a leading proponent of what is now called the Marriage Protection Amendment to the U.S. Constitution that would limit marriage to between a man and a woman.

In an April 21 article by the Associated Press, while the U.S.

Supreme Court was deliberating *Lawrence v. Texas*, the case that would strike down state sodomy laws, Santorum said he believes that "homosexuality, feminism, liberalism all undermine the family. Even parts of the Constitution can harm the family."

He added, "If the Supreme Court says that you have the right to consensual [gay] sex within your home, then you have the right to bigamy, you have the right to polygamy, you have the right to incest, you have the right to adultery. You have the right to anything." He equated homosexuality with "man on dog" sex.

"All of those things are antithetical to a healthy, stable, traditional family," Santorum said at the time. "And that's sort of where we are in today's world, unfortunately. It all comes from, I would argue, this right to privacy that doesn't exist, in my opinion, in the United States Constitution." The senator's views on privacy drew surprisingly little attention.

## Aide a mystery

While Santorum's views are well known, Traynham's are not. Four times over the last two months he appeared on NPR's "News & Notes" as the Republican foil to Democrat Donna Brazile. Perhaps it was the questions asked, but reading those transcripts there was more concurrence than conflict between the two.

Brazile was the campaign manager for Al Gore during his 2000 presidential race and faced her own "outing" attempt. While neither denying nor admitting that she was gay, Brazile said her personal life was nobody's business.

In this instance it is Traynham acknowledging that he is gay when he was asked, and his boss protesting that it was nobody's business. A decade ago Traynham likely would have been fired. It is a mark of how much the political climate has changed for gays.

"That a supposedly self-respecting gay man could justify to himself working for someone as beyond the pale as Santorum makes me very angry," said Washington, D.C. political activist Rick Rosendall. "Traynham deserves to have 'not wanted' posters made of him and posted in gay establishments as someone to be shunned."

It was not surprising that most people posting on Web sites shared that negative view. Many were quick to label Traynham as "self-loathing" in working for Santorum. One noted wryly, "Good enough to hire but not good enough to marry."

But others disagreed. Writing on KeithBoykin.com, Cool wrote, "News flash, my brothas. Every SGL [same gender loving] person out there don't buy into the gay as subculture mentality. Every dude who takes it up the butt ain't down with the gay agenda. It's called democracy."

While poster Brklynbro reminded pundit Boykin that he had worked for the Clinton White House that signed the Defense of Marriage Act, and is responsible for the antigay military policy of "Don't Ask, Don't Tell."

Brklynbro wrote, "I see Robert Traynham as being no different than all the black gay folk that support religious institutions that condemn them. I see him as no different than all the black gays who party to, buy and support hip-hop, rap, and reggae that is homophobic." ▼

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## COMMUNITY NEWS

# Street fair operators oppose fee hike plan

by Kevin Davis

Street fair sponsors are opposing legislation being heard today (Thursday, July 21) by the Board of Supervisors Budget and Finance Committee that would increase police permit fees for street fairs that serve alcohol, thus reducing the amount of revenue donated to community nonprofit organizations.

Since Supervisor Jake McGoldrick introduced the legislation June 7, amending Municipal Traffic Code, Article 21, Section 806 that would increase the cap on reimbursement for street event police services, gay street fair leaders have been gearing up to protest the change.

Four subsequent budget committee meetings have heard impact reports from City Hall budget analysts but little public input, and the matter was continued to a meeting July 21 after introducing an amendment to include a June 30, 2006 sunset date to give the new fee scale a one-year trial period.

According to a memo from the mayor's public policy and finance office, the current fee scale follows: zero to 100,000 attendees, \$5,000; 100,001 to 250,000, \$10,000; and more than 250,000 patrons, \$20,000.

McGoldrick's legislation would increase the maximum fee for alcohol-serving fairs to: zero to 15,000 patrons, \$5,000; 15,000 to 100,000, \$10,000; 100,001 to 250,000, \$20,000; and more than 250,000 patrons, \$40,000.

San Francisco Police Captain Jim Lynch reports that the SFPD currently incurs about \$462,000 annually for street fair police services but only recovers \$32,500, or 7 percent, thus subsidizing the various fairs about \$429,500 annually.

Adopting the new rule, the SFPD's cost recovery will increase from \$32,500 to \$233,000 annually, thus recovering half of the total annual cost and the subsidy provided to street fairs would be reduced by \$200,000.

The leaders of the Castro, Folsom, and Haight street fairs have raised several alternatives to the fee increase, such as greater community policing, or targeting the fee scale differently for nonprofit and for-profit events. They stressed that millions of dollars in hotel, restaurant, and sales tax revenues raised as a result of the fairs more than offsets the challenge of balancing one city service budget deficit and expressed dismay that the supervisors did not seek their input.

"Dollar for dollar, increasing city costs diminishes the ability of fairs to return fees to community organizations," said Supervisor Bevan Duffy, who represents the Castro District.

Darryl Flick, executive director of Folsom Street Events, which produces the Up Your Alley and Folsom Street fairs, called the \$40,000 fee that would be charged to events attracting over 250,000 patrons, "vastly increased" over what the Folsom Street Fair pays currently, although he had no specific numbers on hand. The annual celebration of the leather commu-

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The scene at the Up Your Alley Fair in 2000.

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# SF downsizes its AIDS cases

by Matthew S. Bajko

A change in how it tallies its AIDS cases has resulted in a nearly 11 percent drop in San Francisco's cumulative AIDS caseload.

In 2003, the city reported 29,056 cumulative AIDS cases. But after deciding to include only residents of San Francisco at the time of their diagnosis, the city is now reporting a cumulative AIDS caseload of 26,110 as of December 31, 2004. The new count comprises 19 percent of California AIDS cases and 3 percent of cases reported nationwide.

As of December 2003, San Francisco ranked third in the cumulative number of AIDS cases as well as the AIDS incidence rate in 2003 among metropolitan areas nationwide. The city's AIDS cases have stabilized, with up to 500 new cases per year. By the end of 2004, 8,500 San Franciscans were living with AIDS, and gay white men continued to account for a

majority of the cases.

The city announced the change in its reporting procedures in the 2004 HIV/AIDS Epidemiology Annual Report issued this month. In a letter to colleagues, the health department's epidemiologists explained that in the past, the city included people who were diagnosed with AIDS at a city medical facility, but who resided in a different town at the time of the diagnosis.

"We have decided to exclude non-San Francisco residents from the data presentations because AIDS case reporting practices result in our having a complete count of San Francisco residents with AIDS, but an incomplete record of non-San Francisco residents with AIDS," states the letter.

In the past, the health department included non-residents in its tally because "persons outside of San Francisco tend to seek AIDS care in our city," explains the report's executive summary.

Reaction to the new reporting guidelines has ranged from con-

cerns that the reduced AIDS caseload count could result in a decrease of funding for AIDS care to charges that the city manipulated its AIDS numbers in order to secure increased funds. On Capitol Hill, conservative Senator Tom Coburn (R-Okla.) has asked the Centers for Disease Control and Prevention about San Francisco's downgrading its caseload count.

In an e-mail to the CDC, Coburn wrote that, "the number of AIDS cases has been the basis of Ryan White CARE Act grants. Have non-residents diagnosed with AIDS in San Francisco been included in the city's reporting of cases to federal agencies, including for the purpose of funding under the CARE Act? Are non-residents of other cities and states being counted for funding in the jurisdictions in which they were diagnosed or in the areas in which they live and are receiving treatment?"

AIDS activist Michael Petrelis took it a step further and called for federal investigators to conduct an audit into how San Francisco tallies its AIDS cases and if any city officials have knowingly manipulated data for purposes of federal funding streams. In a letter to Daniel R. Levinson, the inspector general for the Department of Health and Human Services, Petrelis wrote that, "serious questions about the validity of AIDS numbers here [in San Francisco] must be addressed by a federal investigation by your office."

Petrelis added that the reduction in the AIDS caseload "raises

two important questions. Has San Francisco been receiving a disproportionate amount of HRSA [Health Resources Services Administration] funds, based on DPH's padding of the AIDS caseload? And, will HRSA decrease the city's allocation of Ryan White CARE Act money because of the reduced caseload, and instead shift the dollars to a city where AIDS cases are rising?"

Members of the city's HIV Prevention Planning Council, which helps set the city's prevention priorities, have also expressed concerns about the health department's decision to change how it tallies the AIDS cases.

"People may not live here, but they come here to play and for our health services. I think it needs to be considered in a place like San Francisco. It is critical for us with decreases in funding," said HPPC member Mike Discepol.

Willi McFarland, an epidemiologist with the health department, said the change should not result in any funding changes because the state has always allocated AIDS funding based on where a person lived, not where they received treatment and care.

"The state has never allocated us the money for that use," said McFarland.

Steven Tierney, the city's director of HIV prevention, said the problem is not with the city's accounting of its AIDS cases but with the formula the CARE Act uses to distribute funding. The CARE Act is up for renewal this year, and with conservatives exerting more control in Washington D.C., local officials are carefully monitoring any proposed changes to the legislation.

"The formula says funding is assigned based on residents and not where those people go to get services, so that is a problem," said Tierney. "People should be paying attention to what those formulas should be. There is a new level of energy from Senator Coburn who is wanting to have a major impact on the Ryan White CARE Act and he probably will."

As for Petrelis's calls for an audit, Tierney said that "health policy needs to be based on the health needs of people living with AIDS and not the political machinations of people like Michael Petrelis" who he said is an "ill-informed, misguided activist." ▼

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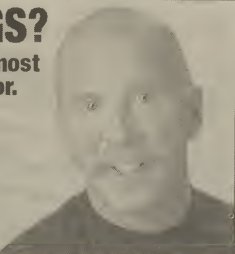
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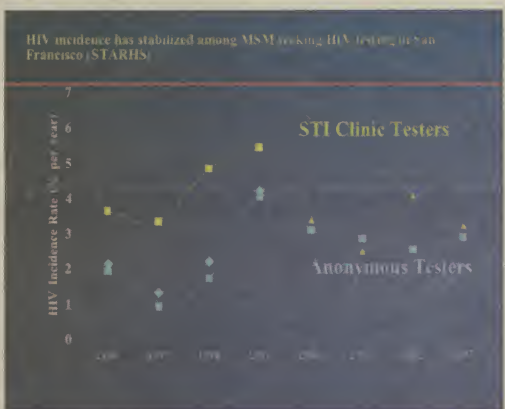
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This chart shows that HIV incidence has stabilized among men who have sex with men in San Francisco.

## HIV rates

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ic.

"My worry is this is one of those good news and bad news things. It might belie the fact there is still a lot of transmission," he said. "I don't want to paint too rosy a picture but there is a lot of good news we should get out there."

Currently, the city estimates that there are 9,000 HIV-positive gay men living in San Francisco, with another roughly 8,500 gay men living with AIDS. McFarland cautioned that having 120 in 10,000 gay men seroconvert each year is still too high a number.

"It is still a sufficient number to sustain the HIV epidemic without it extinguishing," he said. "Ideally, we want this epidemic to go away. If it goes further down then I think that is great news. If it stays at 1.2 percent, then we will remain at the status quo for a long time."

Other indicators — such as an increase of safe sex among gay men, more people getting tested for HIV, anti-crystal meth campaigns, and growing numbers of gay men serosorting, where they opt to only have sex with men of the same HIV status — are leading health officials to declare that the city's HIV prevention methods are

working.

"In spite of what some would have us believe, men in the gay community do take care of themselves and negotiate for the safety of their partners," said Tierney.

Stop AIDS Project spokesman Jason Riggs added, "The numbers are encouraging and obviously HIV prevention works and especially prevention around HIV positive guys. Our data shows it is working."

Michael Cooley, coordinator of Stop AIDS' Positive Force program for HIV-positive guys, said serosorting is playing a large role in how the gay community in San Francisco approaches HIV prevention and is leading to the downward trend in HIV rates. Since 2001 the agency has asked men about serosorting, and as with other studies looking at the trend, has seen more and more men who say they serosort.

"We are a tight-knit community here, we all know each other. There are a lot of fish in the pool so you can find somebody you think is hot who is the same serostatus," said Cooley.

Riggs added, "The last several years we have been struggling to find a new normal for what is good, healthy sex in the shadow of the epidemic if you are positive or negative. We are finally getting to a

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## COMMUNITY NEWS

## Latino LGBTs

◀ page 1

may be less likely to be recorded.

For that reason, he said, he is cautious about the survey having a significant political impact, because "my concern is that a lot of these people are not going to come out."

"We've had a really hard time here getting Latinos to come out in support of same-sex work we do down here," said White, who works with the San Diego chapter of Equality California.

The survey also noted that more than half of California's Latino/a same-sex couples are raising 33,000 children. They are more likely than non-Latino same-sex couples to be raising children and even more likely to do so than non-Latino opposite-sex couples. Latino same-sex couples face the same economic realities as opposite-sex Latino couples, the survey noted, with both groups earning roughly \$50,000 per household and both serving in the military at the same rates (7 percent) and liv-

ing with the same employment rates (roughly 60 percent).

Christina Diaz, 23, and her partner Renee Garcia, 23, live in San Leandro and are raising a 6-year-old son. Diaz gave birth to her son when she was 16 years old, before she came out and partnered with Garcia five years ago.

As the survey suggests, Diaz lives in Latino communities and is out to her friends and family, most of whom are straight. Other than her trips to the San Jose Pride festival, she said, the survey was "the first time that I ever associated with anything gay-related, where I could nod my head and say, 'Oh that's me; I can see that.'"

Likewise, Diaz does not often see her sexuality reflected in Latino culture. Nor does she see much of a place in the LGBT community for young women with children. Diaz is not certain how the survey will affect her two worlds or whether it will help both communities recognize and honor each other. But already, she said, her family members are talking about it.

"I just don't think that there's much of an awareness now. Like I

said, it was the first thing I saw where I could relate to both my heritage and sexuality," said Diaz. "But I e-mailed it to my sister and she was speechless. She was shocked. She had never read anything like that, either."

UCLA associate professor Eric Avila said the survey shows that "gay Latinos are more likely to reproduce traditional family structures than gay non-Latinos, yet like the general Latino population, they remain economically vulnerable," and that the data suggests that "Latinos may have a particular investment in extending the rights of marriage to gay couples and families."

But White said it is the personal exchanges between family members that will make all the difference, if any progress is ever to be gained from such information.

"I don't think statistics would be motivating factors unless those people are out to their families, which is really the big thing that people can identify with as opposed to gay people in general," said White. ▼

## HIV rates

◀ previous page

point where we are able to understand what that new normal looks like in a positive, healthy way."

According to a study in the Centers for Disease Control and Prevention's June 24 *Morbidity and Mortality Weekly Report*, San Francisco fares better in its efforts to stop HIV transmission when compared to Baltimore, New York City, Los Angeles, and Miami.

The study is based on data from the National HIV Behavioral Surveillance System, which tracks the behaviors of MSM in 25 cities every three years. Out of the five cities, San Francisco had the highest level of HIV testing, with 99 percent of the men surveyed saying they had been tested at least once.

The city also had the lowest HIV incidence rate of 1.2 percent, with Los Angeles a close second at 1.4 percent. Miami had 2.6 percent, New York City 2.3 percent, and Baltimore had the highest at 8 percent.

San Francisco also had the lowest amount of unrecognized infection out of the five cities, with 23 percent of the 1,764 men who participated in the study not realizing they were HIV-positive. Los Angeles came in at 42 percent, Miami at 46 percent, New York at 52 percent and Baltimore at 62 percent.

## Changes

The study, overseen in San Francisco by H. Fisher Raymond, the health department's assistant director of HIV/AIDS statistics and epidemiology, will help health officials to better target their prevention messages to address what gay men are really doing when it comes to having sex. The study's findings are providing health officials a detailed look at the high-risk sex both positive and negative men are engaging in. The results are turning some long held notions on their head.

HIV prevention leaders have increasingly turned their attention to men hooking up on the Internet. But the study found the number one place men are meeting high-risk sex partners remains gay bars. Nearly 40 percent of the 54 negative men who barebacked with a positive top met the guy at a gay bar, with online hookup sites coming in second at 20 percent. Fifteen percent of the men said they met people on the street,

while only 9 percent met at sex clubs. With the 34 positive men who fucked a negative bottom without a condom, most met in bars, with the Internet coming in as the second most popular place to meet someone.

"It is not happening where you would think, like sex clubs," said Raymond.

And of the 972 negative men who had anal sex in the past six months taking part in the study, the 54 who bottomed without a condom with a positive top accounted for only 4 percent. Another 260 reported engaging in high-risk sex with another negative.

"That doesn't seem so bad," said Raymond. "Negative people having unprotected anal sex with other negative people is not high risk sex."

While the city has stepped up its efforts to combat what some have called a second epidemic of crystal meth, the drug of choice for most men in the study was pot, with 40 percent having used marijuana in the last 12 months. Speed use came in second at 21 percent, ecstasy third at 20 percent, poppers at 18 percent, and cocaine at 17 percent.

But the drug that continues to play the biggest role in men having unprotected anal intercourse is alcohol, said the researchers.

"Speed is not the most popular drug they were on. The most popular was alcohol," noted McFarland. "It raises questions about the theory on drug use and no condoms."

## Concerns

Two statistics revealed by the study do concern the epidemiologists. One is an intergenerational gap that showed a five-year age difference between older positive men having sex with younger negative men, which in turn, can sustain the epidemic between the generations.

In general, Raymond said, "A lot more 36- to 40-year-olds are having unprotected sex."

The researchers also revised upward the number of gay men living in the city, from 50,782 in 2001 to now between 61,566 and 65,333. San Francisco continues to have the largest adult gay male population of any United States city.

"We have seen a substantial increase over the last five years," said McFarland. "The caveat to the finding is residing in San Francisco less than one year is a predictor

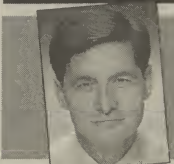
of very high risk. We are worried that people moving to San Francisco are placing themselves at higher risk than where they were living."

Overall, health officials said the new data is giving them hope that gains are being made in the fight against HIV.

"This is not a fatalistic moment. It is a time we really have an opportunity to reduce new infections and make a huge impact on the generations that follow us," said Riggs. ▼

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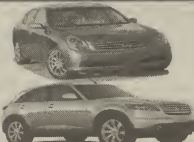
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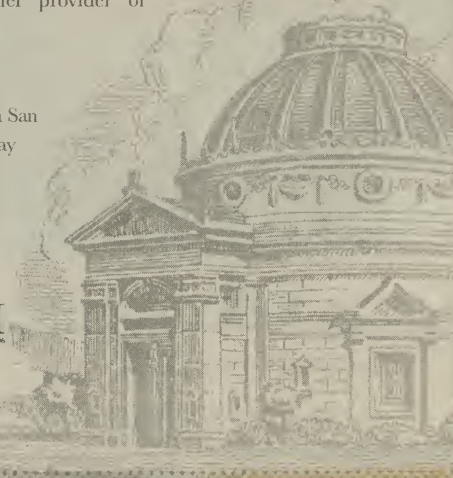
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## ABC

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staff concluded Natali had discriminated against both employees and patrons based on race. The state agency reviewed the HRC report and said it "respects the commission's work" but determined there is no evidence to suggest that Natali "lacks the qualifications to hold a license."

Natali, who has denied the charges against him, told the *Bay Area Reporter* he sees the ABC's decision as vindication and thanked both his employees and patrons for their support over the last 12 months.

"We all feel vindicated by the ABC. I am very grateful," said Natali. "I am very grateful that the ABC took their job very seriously and did a full and fair investigation. I want to thank my employees for their help and support this past year."

His supporters also thanked the ABC for its "fair" decision.

"I do see their decision as one that was expected," said Bennet Warren, a longtime customer of Badlands. "I do not see discriminatory practices being practiced in that establishment."

Natali said he was also thankful to Supervisor Bevan Dufty, whose district covers the Castro and wrote to the ABC last year regarding its handling of the case.

"I would like to thank Bevan

Dufty for his demanding the ABC conduct a full and fair investigation and that the ABC wait and consider the HRC findings before they issued the report of their investigation," said Natali.

His attorney, Steve Goldstein, said the ABC's decision "is a complete exoneration of Mr. Natali" and should make the HRC question its own findings in the case. Natali has appealed the HRC's findings and the agency's response is expected this week.

"We are waiting on the HRC. I don't know to what extent they feel political pressure due to the investigation of the ABC. It was such a careful investigation, the HRC has to look twice at what they said before," said Goldstein. "It was a staff report, not the commission. They have to be a bit circumspect. You have two agencies who are coming to complete opposite conclusions based on the same complainants and the same evidence."

But Julius Turman, the lawyer for the complainants in the case, said the ABC's decision does not clear Natali of the HRC's findings.

"This is not by any means an exoneration for Mr. Natali by the ABC. They made a non-decision. They didn't side with us or against us. They certainly didn't say Mr. Natali is free," said Turman. "What the ABC did not see stands in stark contradiction to what the HRC found. We may have to go to federal court to get a declaration



Protesters at Saturday's weekly Badlands picket.

to find out who is right."

Leaders of the community group And Castro For All, which has called for a boycott of the Badlands and staged weekly Saturday night pickets outside the bar, denounced the ABC's decision.

"We are outraged that they didn't do more considering how strong the HRC finding was and their investigation was. We expected the ABC to do a thorough job and it looks like they didn't," said Paul Mooney, a spokesman for the group.

Natali suggested that the ABC didn't succumb to "political pandering" like the HRC did in making its findings.

"Certainly this is a politically motivated campaign against me. It's a smear campaign. It was from the beginning and I am so happy the ABC findings came out to set the record straight," he said. "I realize it is not over yet because the HRC hasn't responded yet. We were not optimistic from the beginning that the HRC would change their position."

In expectation that the HRC will not change course, Natali said he has retained an appellate lawyer and is ready to file suit against the city and the HRC.

"If we get a negative response or unfavorable response from the HRC, I am ready to go into Superior Court. We do believe we will prevail," he said.

## Pendulum provisions

In addition to refusing to revoke Natali's Badlands license, the ABC also conditionally approved the transfer of the liquor license for the Pendulum to Natali. The ABC placed several conditions on the license transfer, including no person shall be excluded from the bar on the basis of race, color, sex, religion, ancestry, disability, marital status or national origin; posting signs at the bar's entrances clearly stating it does not discrim-

inate based on such criteria; and requiring all employees to attend a licensee education on alcohol and drugs training class within 90 days of the beginning of their employment or within 90 days of the petition for conditional license.

Both Turman and AC4A point to the conditions as proof that the ABC's investigation turned up a reason for them to be concerned about Natali's ownership of the bar.

"The conditions imposed make clear the ABC's concern about the charges. They failed to find the fire that the city of San Francisco exposed and the community knows is in plain sight, but even from Sacramento they smelled the smoke," stated AC4A organizer John Newsome. "It's outrageous that they chose to do nothing but force Natali to put up antidiscrimination signage. That's not accountability. We should trust the finding of city's Human Rights Commission, which reviews civil rights allegations all the time, not a state agency that mostly enforces alcohol and drug law. The ABC appears to be incompetent to enforce city and state civil rights laws. Maybe we should limit their purview to noise and underage drinking and leave discrimination investigation to the professionals."

ABC spokesman John Carr said the agency decided to impose the conditions because it felt they "would serve the best interests of the community and send a strong message that discrimination is illegal and won't be tolerated." But he stressed that, "the investigation conclusion is the ABC is not able to substantiate the complaints to support an accusation and judicial proceeding."

Natali's decision to sell the Pendulum, however, would make such conditions moot. Natali bought the 18th Street bar, which caters to an African American clientele, last year but last week decided to sell

his stake in the business to John MacNeil to settle a lawsuit. MacNeil and a business partner had sued Natali and Rod Kobila, the Pendulum's former owner, for breach of contract, claiming they had an oral agreement with Kobila to purchase the bar.

"During a court-ordered settlement conference he made me an offer which I found to be a very good offer. We had been trying to work out the details on how to put a deal together," Natali said when asked why he sold the bar. "As for the timing, I had no idea this would be so close to the timing of the ABC. Certainly, it had nothing to do with the ABC issuing their finding."

Warren, who said he also patronizes the Pendulum, said he was sad to learn of Natali's decision to sell the bar.

"I was hoping that would show he is for the African American community and other minorities," he said.

The sale of the Pendulum complicates how the complainants in the case can appeal the ABC's decision regarding Natali's Badlands license. According to the ABC's release, since Natali's request for the Pendulum license was protested, a hearing will be held to allow complainants the opportunity to present evidence before an administrative law judge. If a state administrative and judicial process results in a final determination that Natali is unqualified to hold a license, the department said it may follow up with accusations against his other licenses.

"The case that would go to a judicial proceeding would be the license for the Pendulum" not Badlands, said Carr.

However, once MacNeil applies for the Pendulum's license there will be no need to hold such a hearing, according to Carr.

"If there is a change in owners or whatever is occurring at the Pendulum, we will deal with that and with the parties involved once we are given the information," said Carr.

Carr said the agency learned Natali had sold the bar after it was reported in last week's *B.A.R.* As of Monday, Carr said the agency still had not been informed by Natali that he was withdrawing his application, and until he does, a hearing date could be set within 60 days.

Turman said he and his clients "are considering whether or not we have a right to pursue options before an administrative law judge with the ABC" regarding the agency's decision not to revoke Natali's Badlands license.

As for his clients, he said, "Their vigor and desire for redress is not dampened one bit by what

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# DP benefits for federal employees introduced

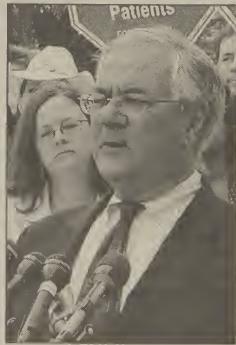
by Bob Roehr

Representative Barney Frank (D-Massachusetts) introduced legislation July 13 that would allow for domestic partnership benefits for non-married federal employees, both gay and straight.

The Domestic Partnership Benefits and Obligations Act (H.R. 3267) would allow non-married partners of federal employees to apply for benefits such as health insurance, retirement benefits, life insurance, and compensation for work injuries.

"The time has come for the federal government to recognize the changing workforce and value its employees," Frank said. "Corporate America is way out in front of the government because they know it is good business. The federal government needs to understand this and allow unmarried employees the ability to take care of their families."

He calls it an issue of fairness. "Non-married people working for the federal government should be



Congressman Barney Frank

given the same right as their married counterparts. There is simply not good reason to discriminate among federal employees in committed relationships."

The bill has 52 co-sponsors, all

Democrats. Frank has introduced similar legislation in every session of Congress beginning in 1997. At that time, he acknowledged that the Clinton administration did not support the measure "because it is not revenue neutral," meaning that it would cost money.

A similar measure was introduced on Valentine's Day 2001 with 79 co-sponsors. A Senate version of the bill was introduced by Mark Dayton (D-Minnesota) in 2002, though he declined to introduce the measure in subsequent years.

The bill has never had a hearing in either chamber.

"Corporate America is leaving the federal government in its dust," said Joe Solmonese, president of the Human Rights Campaign. "If it wants to attract and retain the best employees it will have to adopt the equal benefits practices of the country's largest and most successful businesses." ▼

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## ABC

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the ABC found or didn't find for that matter. We are not a bunch of vigilantes; we are a bunch of citizens who followed the process. You take it to the next step until justice is delivered."

### Mediation now possible

With the ABC ending its investigation, it clears away one hurdle that had prevented both sides from entering into mediation. Natali had long insisted he preferred mediation not take place until after the ABC released its findings.

Mayor Gavin Newsom has asked former Mayor Willie Brown to serve as mediator in the case. Goldstein said he has informed Newsom and Brown in writing that he and his client agree to mediate with Brown and Scott Emblidge, a former city attorney.

"We are happy to talk. Just because we won with respect to the ABC doesn't mean we don't want to hear peoples' concerns and deal with them," said Goldstein. "Les wants to have a happy community. He is happy to sit down and talk to the people who have filed these protests and work through whatever issues there are to talk about."

"It's really time for everyone to make peace and wrap this up. I hope it's all coming to an end," said Goldstein.

Natali added, "I am hopeful we could mediate soon."

Turman said his clients are also ready to enter into mediation and expected the first meeting would take place by the middle of next week. Though they do have concerns regarding Brown's ties to political strategist Jack Davis, who is also friends with Natali.

"The complainants do have one conflict of interest issue they would like to discuss with Mayor Brown and mediator Emblidge before the process, but I don't anticipate that is going to be a barrier," said Turman. "Mr. Davis appears to be participating in the process to some extent. I have seen letters in support in the B.A.R. and him standing in sup-

next page ▶

From July 15, 2005, San Francisco Chronicle

## After one year investigation State finds no discrimination by Castro bar owner

State investigators have cleared a Castro neighborhood bar owner of allegations that he discriminated against customers and potential employees because of race and gender.

A diverse group of investigators from the California Department of Alcoholic Beverage Control interviewed witnesses and conducted undercover operations over the course of a year at two bars owned by Les Natali, said John Carr, spokesman for the department.

"We received complaints...investigated the complaints and were not able to substantiate the complaints. So that is the conclusion of the investigation," Carr said.

The state investigation started after Natali applied for a liquor license for a third bar, the Pendulum, which is across the street from SF Badlands and is patronized mostly by African Americans. Several people protested that application and complained of discrimination at Natali's other bars.

The finding means Natali can have a license for the Pendulum, and the department put three conditions on that license: that he not discriminate, that his employees complete a discrimination training course and that he hang a sign by the door saying the business does not discriminate.

Natali has agreed to meet with those who have accused him of discrimination at Badlands, and former Mayor Willie Brown and attorney Scott Emblidge will mediate that dispute.

The management and staff of SF Badlands wish to thank the thousands of people in San Francisco and throughout the Bay Area for their continued patronage and overwhelming support.



# Brazil says no deal on HIV drug patent

by Liz Highleyman

Despite earlier reports to the contrary, Brazil's incoming health minister, Jose Saraiva Felipe, announced July 14 that his country has not yet reached a deal with Abbott Laboratories on a reduced price for the company's HIV drug, Kaletra.

On June 24, former Brazilian health minister Humberto Costa threatened to break Abbott's patent and produce a cheap generic version of Kaletra – a combination pill that contains the protease inhibitor lopinavir plus a small "booster" dose of ritonavir – unless the company agreed within ten days to dramatically lower its price by 42 percent, to 68 cents per pill.

A year's worth of Kaletra currently costs about \$2,500 in Brazil, compared to more than \$7,000 in the U.S.

Brazil wants to produce the drug domestically at a lower cost for use by its National STD/AIDS Program, which provides free treatment to all residents who need it. The program currently treats some 170,000 people.

Approximately 23,400 of these individuals currently take Kaletra, which accounts for a substantial portion of Brazil's total outlay for HIV medications. Health officials predict that 60,000 more people could be taking the drug by 2010;

reducing the price would save the country nearly \$300 million over the next six years.

After down-to-the-wire negotiations, Brazilian health officials and Abbott announced on July 8 that a deal had been reached under which Brazil would not infringe the company's patent and Abbott would hold Brazil's total annual outlay for Kaletra at the current level – about \$107 million – for the next six years, even as more patients receive treatment.

Abbott spokeswoman Melissa Brotz said the company "was not willing to negotiate" its intellectual property rights, and would not begin to transfer technology for manufacturing Kaletra to Brazil until shortly before 2015, when the drug's patent expires. Abbott also said it did not agree to a specific reduced price per pill.

Last week, however, Felipe – who assumed the top health ministry position the same day the deal was announced – told the newspaper *Correio Braziliense* that in fact an agreement had not been finalized.

"When I took office, I saw that no deal had been sanctioned," Felipe said in an interview. "I thought that the question was closed and I saw it was still open."

According to Felipe, the deal announced the previous week would reduce the price of Kaletra to 99 cents now, followed by a further reduction to 72 cents in 2010,

thus failing to meet Brazil's demand of 68 cents – the price at which he said the country could produce generic Kaletra.

"The process of a compulsory license is still ongoing and breaking the patent has not been discarded as a final alternative," Felipe told *Correio Braziliense*.

Compulsory licensing refers to a World Trade Organization intellectual property provision that allows developing countries to produce or procure generic versions of medications to address public health emergencies.

Brazil has threatened to break patents on several HIV drugs in the past, but has always succeeded in reaching agreements with manufacturers before resorting to this step. The country does not recognize HIV drug patents issued prior to 1997, and on June 1, Brazil's lower legislative house

passed a bill suspending patents on all HIV medications.

Brazilian and global AIDS advocates want Abbott to voluntarily license Kaletra, allowing Brazil's national pharmaceutical company, Farmanguinhos, to produce the drug at a lower price. Brazil currently produces several generic HIV drugs, which it provides to poor countries such as South Africa.

Activists have made similar demands of Merck and South San Francisco-based Gilead Sciences. Together, Kaletra, Merck's Stocrin (efavirenz, marketed as Sustiva in the U.S.), and Gilead's Viread (tenofovir) account for about 70 percent of Brazil's total budget for HIV drugs.

"Brazil's exemplary model for fighting AIDS in the developing world is being threatened by pricing practices of three United

States pharmaceutical companies," wrote John Iversen of ACT UP/East Bay in a July 14 op-ed in the *San Francisco Chronicle*. "Because the drug companies refuse to sell high volumes of AIDS treatments at low prices, they should get out of the way so that generic companies can do so."

In a companion op-ed piece, Robert Shapiro, who served as President Clinton's undersecretary of commerce, countered that Brazil's threat to break Abbott's patent is "nothing short of industrial blackmail."

"Intellectual property rights are not a form of foreign aid," he wrote. "The United States cannot allow other countries to illegally siphon the lifeblood of American prosperity."

Brazilian officials and Abbott representatives say the Kaletra price negotiations will continue. ▼

## G8 leaders agree on Africa AIDS plan

by Liz Highleyman

In spite of the terrorist bombings that struck London two weeks ago, leaders of the Group of Eight highly developed nations – known as the G8 – on June 8 announced a plan to address AIDS and poverty in Africa.

The G8 leaders, meeting at the Gleneagles golf resort near Edinburgh, Scotland, agreed to double aid to Africa by 2010 to bring about an "AIDS-free generation" on the continent. They pledged to develop and implement "a package for HIV prevention, treatment, and care, with the aim of as close as possible to universal access to treatment for all in need of it by 2010," and said they would work to "ensure that all children left orphaned or vulnerable by AIDS and other pandemics are given proper support."

The heads of state also endorsed a plan proposed last month by G8 finance ministers that will cancel some \$40 billion worth of debt owed by 18 of the world's poorest countries (15 in Africa and three in Central America) to the World Bank, the International Monetary Fund, and the African Development Bank – to be reimbursed, in part, by the G8 countries.

Although the UN's "3x5" initiative, announced in 2003, aimed to provide antiretroviral treatment to 3 million people in the developing world by 2005, the World Health Organization estimated in report released on June

29 that only about one million are currently being treated.

Stephen Lewis, the UN's special envoy for HIV/AIDS in Africa, said last month that WHO and UNAIDS will need an additional \$18 billion dollars for 2005-2007 and \$22 billion annually thereafter. "In the face of these resource imperatives, the idea of doubling foreign aid for Africa by 2010, which would represent another \$25 billion per year, is clearly inadequate, some might say paltry," Lewis stated. "Unless the G8 can do a lot better than the present calculus, Gleneagles will be much like all the G7/G8 summits before it: a rhetorical triumph, a pragmatic illusion."

The G8 leaders agreed to provide \$50 billion in aid to Africa by 2010. British Prime Minister Tony Blair did not succeed in convincing all eight countries to dedicate 0.7 percent of their gross national income to the effort, with the U.S. – which currently donates less than 0.2 percent – remaining one of the hold-outs. "It isn't all everyone wanted," said Blair, "but it is progress."

President Bush said he would seek to increase U.S. aid to Africa from \$4.3 to \$8.6 billion by 2010. While other donor countries channel much of their health relief money to the Global Fund to Fight AIDS, Malaria, and Tuberculosis, the U.S. has funneled the bulk of its AIDS donations through the President's Emergency Plan for AIDS Relief, announced by Bush during his 2003 State of the Union address.

AIDS activists have criticized PEPFAR for "recreating the wheel" rather than using the existing Global Fund infrastructure, and for initially insisting on expensive brand-name rather than cheaper generic drugs – although in May 2004 the Food and Drug Administration began an expedited approval program for generic equivalents for PEPFAR use.

At a press conference preceding the July 8 announcement, Bush said African countries would have to clean up their act before they receive more U.S. aid from the U.S. "We expect there to be good governance on the continent of Africa," he said. "I don't know how we can look our taxpayers in the eye and say it's a good deal to give money to countries that are corrupt."

Activists had mixed reactions to the G8 announcement, which came at the end of a week of protests and a series of Live 8 concerts calling attention to global poverty and other issues.

The Make Poverty History campaign, which organized a mass march in Edinburgh on July 2, said G8 leaders "have started to restore hope to the 40 million people currently living – and dying – with HIV," but added that it would monitor donor nations to see that they make good on their promises.

"Universal treatment access by 2010 is not an unrealistic target," said Brook Baker of Health GAP. "It is possible – but only if the richest countries in the world back their commitments with action." ▼



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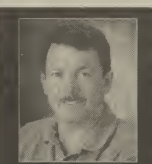
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### ABC

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port outside the bar giving advice on how Mr. Natali should proceed, which then appears in the paper the next day, so we are concerned about that. They want to talk to [Brown] about it before mediation proceeds, it should take probably a minute or so."

And AC4A appeared to back away from its previous demand that Natali issue an apology prior to mediation. Mooney said the group saw no reason for the two sides not

to enter into mediation.

"We hope we can now enter mediation tomorrow as far as we are concerned," said Mooney. "I don't know where things stand with the apology. I do know Julius is meeting with the complainants to talk about what they wanted. But assuming that Les Natali keeps his promise that he would mediate once the ABC finding is out, we should all be able to mediate now."

As for the weekly pickets, Mooney said the group planned to suspend the protests once mediation began. But the group would still call for a boycott of the bar.

"What we said is we would continue to boycott until the city and state enforced penalties. The ABC is not the only agency that has that power," said Mooney. "Earlier, we said the picket would last until at least the end of July. If we enter into mediation, we won't be picketing at the same time. The complainants still have the option of filing civil suits. We won't necessarily be picketing for that long, but we will continue to boycott."

Warren called on AC4A to stand by its word to end the demonstrations now that the ABC has acted in the matter. ▼



## OBITUARIES

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If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

### Steven Dale Keller

August 2, 1961 — July 16, 2005



A 14-year resident of San Francisco, Steve passed away in the presence of his long-time partner Kevin Thomas, his parents Dale and Joellen Keller, and his sister Jodi. Steve grew up in Fostoria, Ohio with his immediate and extended family until 1979. He then successively lived and worked in Columbus, Ohio and then Tampa-St. Petersburg, Florida. His wonderful energy and warm spirit saw him make many friends in these cities where he worked both as a barber and as pharmacy tech. Coming then to San Francisco in 1991 was a dream for Steve where he continued to work as a pharmacy tech for St. Luke's Hospital and the Castro Village Pharmacy. Once again Steve's extended personality and warmth made him well known

in the Castro. Even though Steve eventually became disabled from work with AIDS, he tried his best to keep active by going to City College for an AA degree. He was also an active member of Access TV and produced "The Steven Keller Show" for many years. Steve was also an active member of MCC Church and then Most Holy Redeemer Church. His hobbies were amateur photography, bowling, and editorial writing on AIDS.

Besides his partner, Steve is survived by his parents, Dale A. Keller and Marilyn Joellen Keller, brothers Robert Miller and Dana Keller, sister Jodi Rumschlag, and extended family. He is preceded in death by his brother Rodney A. Keller. A special thanks goes out to all those who helped in his caretaking during these last months including Dr. Lisa Capalini and staff, the Westside Community Health Center, the Visiting Nurses and Hospice of San Francisco, and Most Holy Redeemer Church. Donations can be made in Steve's name to the above. A memorial service will be held at Most Holy Redeemer Church on Saturday, July 23 at 9:30am.

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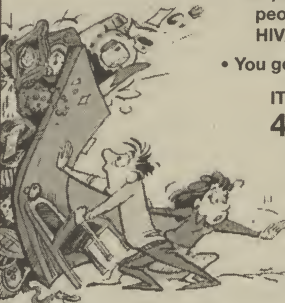
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**Edward Reynolds and Edwin Jones**

Edward (Eddie) Lee Reynolds Jr. and Edwin (Ed) Brent Jones stood under the chupah in a Jewish wedding ceremony on June 19 at Congregation Beth Am in Los Altos Hills. Officiating at the ceremony were Rabbi Janet Marder and Cantor Kay Greenwald. Presenting a combination of Broadway musical numbers and Jewish melodies, Norman Russell (pianist) and Joel Ginsberg (soloist) provided the musical background for the ceremony.

Before the wedding ceremony, Scott Jaffe and Larry Mehl witnessed the signing of the couple's ketubah, the Jewish

marriage contract. Prayers and blessings were offered by parents of Ed, Pat and Bob Jones of Los Gatos, and by aunt and uncle of Eddie, Kathy and Tom Magann of Pinole.

For the wedding itself, the children of Ed (Shannon, Brenton, and Lindsay Jones) and Eddie (Joshua, Eli, and Jonathan Reynolds) served as their escorts down the aisle and then stood with their dads under the chupah for the marriage ceremony. The chupah was also flanked at the corners by friends and family who were instrumental and supportive in helping the couple reach their wedding day: Karen and Mel Kronick, Sheila Lewis, Joyce Jaffe Reynolds, Bill Sywak, Michael Sarid, Lisa Rauchwenger, and Kaila Schwartz. Groomsmen were long-time coupled Shawn Sei and David Weir. Best men were another committed couple, David Horwitz and John McGrath.

Following the wedding ceremony, the 200 guests joined in traditional Jewish hours and then in current dance to the tunes of Manhattan Towers, led by Frank Goldstein. Tables for the sit-down dinner were decorated by Jeffrey Adair, with each table donning props

from a different, past musical presented during the past 35 years at TheatreWorks. The reception and dinner was designed and presented by Wendy Klackner of Continental Catering.

The couple's honeymoon in England and Scotland will include walking coast-to-coast across England and then attending the Edinburgh International Fringe Festival. They will then reside in their home in Palo Alto.

### WEDDING ANNOUNCEMENTS

Wedding announcements and photos (JPG format) may be sent via e-mail to [BARpaper@aol.com](mailto:BARpaper@aol.com) or mailed to Bay Area Reporter, 395 9th Street, San Francisco, CA 94103. Announcements must be no longer than 200 words. We reserve the right to edit for clarity and grammar. For questions, please send e-mail to the above address.

# California reinstates medical pot cards

by Liz Highleyman

The California Department of Health Services Monday reinstated the state's pilot medical cannabis patient ID card program, following a weeklong suspension.

State health officials put the program on hold July 8, pending a review by Attorney General Bill Lockyer of the legal implications of the June 6 *Gonzales v. Raich* U.S. Supreme Court decision, which said the federal government may prosecute medical cannabis patients and providers despite state medical marijuana laws.

State Health Director Sandra Shewry said she wanted Lockyer to evaluate "the unintended potential consequences" of the program, such as whether it might make the state liable for abetting a federal crime and whether the federal government might seize patient information gathered through the program.

Since the *Raich* decision was handed down, Lockyer has stated repeatedly that the ruling did not overturn California's Compassionate Use Act of 1996, better known as Proposition 215. The patient ID card program was mandated by SB420, which the state Legislature passed in September 2003 to clarify the 1996 law.

Last Friday, July 15, Deputy Attorney General Jonathan Renner sent a letter to DHS asking the department to resume the patient

card program.

"A unilateral decision not to comply with state law, on the grounds that it may be prohibited by federal criminal law ... is barred by the California Constitution," he wrote.

Renner conceded, however, that – as Shewry feared – the federal government might subpoena patient information from the program, and said all applicants should be informed of this possibility.

The reinstatement of the ID card program comes after the American Civil Liberties Union and the Drug Policy Alliance issued a joint letter to Governor Arnold Schwarzenegger on July 12, threatening legal action if the state did not move quickly to reinstate the program.

"California voters and the Legislature have rejected the federal war on medical marijuana patients, and the governor must respect that judgment," said ACLU attorney Allen Hopper.

Following the attorney general's recommendation, DHS will immediately restart the ID card program. At the time of the suspension, the pilot program had begun in three counties – Amador, Del Norte, and Mendocino – and 123 cards had been is-

sued. The program is scheduled to expand the entire state by the end of the summer.

Several cities – including San Francisco, Oakland, and Santa Cruz – issue their own cannabis patient ID cards, which are not affected by the statewide program. San Francisco has issued cards to more than 8,000 patients.

District 5 Supervisor Ross Mirkarimi told the *Bay Area Reporter* that while the state's actions do not directly impact the city's program, a state card could add an extra layer of protection when dealing with the federal government. "We also want to be protected by the state in case the feds give municipalities trouble," he said.

Medical cannabis advocates praised the state's decision to reinstate its ID card program.

"With this legal opinion ... it should be abundantly clear that public officials, including law enforcement, have an obligation to uphold state law," said Americans for Safe Access legal director Kris Hermes.

Hermes added that in light of the risk of federal seizure of patient information, the state should follow San Francisco's practice of returning all personal information to patients after it processes their cards. ▼



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Jim Hedges

# Tsynchronicity

by Jim Provenzano

It's a sport often maligned for being choreographed and perhaps a bit too festive. Synchronized swimming leaves even some diehard aquatics fans asking, "Is this a real sport?"

But GLBT synchronized swimming teams in California and France strongly believe in their efforts, and they have high hopes for 2006. Already accomplished swimmers and water-polo players, they want synchronized swimming to get a little respect.

Members of the recently formed Tsunami Tsynchro, a San Francisco synchronized swimming team, say that their efforts to add an event at next year's Gay Games VII may not be taken seriously.

Montreal's OutGames will include synchronized swimming as an exhibition match, and Gay Games VII's host, Chicago Games Inc., is considering it, but has yet to include it. This is not because of a dismissal of synchronized swimming as a serious sport, but because of the limited roster of about 30 competitors.

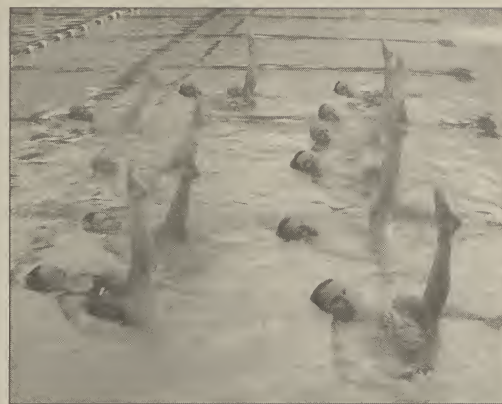
The push for synchro's inclusion began at 2004's International Gay & Lesbian Aquatics tournament, after the San Francisco and Paris teams had an exhibition match. The 20-member Paris Aquatique team competed at the recent Tournoi International de Paris, held May 13-16, and will compete August 16-21 at the European Masters Championships in Stockholm.

Paris Aquatique's team was created in 1998 by former champion synchronized swimming coach and choreographer Frank Lahanque, whose water-ballet number for the Pink Flamingo exhibition events at Gay Games V in Amsterdam took top honors.

IGLA's 2003 tournament, hosted by Team Tsunami and Tsunami Polo at Stanford University in Palo Alto, included an exhibition by a local synchro team, the Hayward Water Sprites. That team includes seven women and one man.

Conversely, Team Tsynchro is mostly men, with two women members, and their coaches Betsy McCall and Suzanne Baker. Tsynchro held an exhibition performance last Wednesday at Martin Luther King Pool in Hunter's Point. There, they showcased the routines they'll be performing this weekend in Atlanta at IGLA 2005.

While only more than a year old, the group had an appreciative audience of over 100 at last week's sneak exhibition. Solos, duets, and trios showcased a variety of moves. But the Team 8 free rou-



Tsunami Tsynchro gets a leg up for IGLA 2005.

tine, set to music from Moulins Rouge, wowed the audience, and included nearly all team members (Stuart Hills, Stephen Houghton, McCall, Cris Meier-Windes, Richard Pacheco, Wayne Rogers, Dan Stevens, and Bob Wheeler).

Pacheco, a founding member, admits that "it all started as a joke," but soon grew into an obsession (last week's performance was called "What is this synchro that has taken over my friend's life?"). After witnessing the exhibition performances at the 2003

IGLA tournament, Pacheco and others started playing with routines, but finally got serious by bringing in coaches and choreographers.

Team member Robert Barnett, already an accomplished swimmer, said that performing a synchro routine is as difficult as any other aquatic sport. Routines include "land drills," going over moves while outside water, and drills in the pool practicing "hybrids," different combinations of movements.

Because there are so few men in the sport, the inclusion of synchronized swimming at the Gay Games would be pioneering, said Brad Hise of Team Tsunami. "Synchro is, almost by definition, a discriminatory sport in that men are not allowed to compete at the international level," he added. "Sponsoring a high-profile competition would be an important symbolic act."

A similarly symbolic defiance of gender discrimination has taken place at Gay Games events since 1994, with same-sex figure skating competitions. International skating rules prohibited competition, and Gay Games events have had varying results in getting waivers, but no clear change of international rules.

Although the majority of syn-

chro swimming participants from the IGLA teams are men, Hise hopes many women already competing in the sport will be drawn to compete in a well-organized, competitive event, regardless of their sexual orientation.

Hise wants their events to be promoted among United States Synchronized Swimming Association teams. International governing bodies for each sport will sanction all sports at Chicago's Gay Games and expand regulations. The next sanctioned event where the two teams compete will take place in May 2006 at the Tournoi International de Paris.

While the IGLA board decision stressed concerns about the male-female ratio of athletes, "The argument that synchro is not gender-inclusive is frankly infuriating," said Hise. "Just because Tsunami and Paris Aquatique are predominately male does not mean that there would not be equal gender representation at the Gay Games. When Tsunami hosted IGLA 2003, we had several local women participate."

Members of Tsunami's synchro squad and the synchro team affiliated with Paris Aquatique sent a letter to the IGLA board in November 2004 asking for the inclusion of synchro in Chicago. They received a polite response, but the IGLA board, which sanctions its own annual tournament, made no official decision.

By April 2005, synchro enthusiasts were told via an IGLA statement that since their sport was not included in the last bid to host the seventh Games, it would most probably not be included, despite other events being added after Chicago signed the host contract.

"Synchro has only gained popularity in the last few years, and so it is understandable why it was not included in the initial planning," said Hills, who is both a Tsunami and IGLA board member. "Chicago's arguments for not adding it at this point are flawed. [CGI] added an open-water swim despite it being a new sport with a short IGLA history." He added that synchro organizers even formulated a budget for additional equipment, such as underwater speakers and additional pool time. "The entry fees of just Paris and Tsunami would more than cover the rental."

Jon Bauer, IGLA delegate to the Federation of Gay Games, defended the Chicago decision to exclude synchronized swimming. "CGI is doing a lot for aquatics, especially in their attempt to accommodate swimming at an outdoor swim venue," he said, noting that the open water swim was

next page ►

## UPCOMING EVENTS

### Women's martial arts

Women's beginner martial arts class at Femina Potens and Progressive Martial Arts. Strengthen your mind, body, and spirit through modern self-defense, mixed martial arts, and anti-oppression education. Taught by female instructors, quality martial arts training in a safe and positive environment. Mondays: 6:45 to 8 p.m. Drop-in fee of \$10 per class or \$45 per month. At Femina Potens, 465 South Van Ness Avenue in San Francisco.

### Flag football

The Shockwaves welcomes new players at their scrimmages, which take place most Saturdays at Dolores Park (on the north field closest to the tennis courts). "Bring your cleats and a friend or two that want to play, and we'll see you there," said manager Jon Ulrich. Info: sfshockwaves@yahoo.com.



## COMMUNITY NEWS

## Street fairs

◀ page 15

ty, slated for late September, is one of the city's largest events. Up Your Alley, a warm-up to Folsom, takes place along South of Market's Dore Alley Sunday, July 31.

"The fees will be the difference between beneficiaries getting funded or not," said Flick. "We raise money for charity, bottom line."

With city, state, and federal funding to city social services already at risk, the fee scale change will "add insult to injury now by going after funding sources the community has put together," said Steven Gaines, Castro Street Fair president. "This is not going to close any budget gaps, but it will hurt nonprofits."

The fee increase will mean that the long running Castro Street Fair, which usually draws just under 100,000 patrons, will have less emergency savings for donations beyond the 26 fair recipients such as a recent Merchants of Upper Market and Castro fund drive, a \$5,000 board grant to the struggling Dolores Street Community Services, and the \$1,000 annually to purchase rainbow flags to fly at Harvey Milk Plaza.

The Castro Street Fair is "exemplary of being more generous in community donations," said Dufty. "I think the city ought to reward that rather than make it harder."

"Going after us, for \$5,000 and \$10,000, is putting in jeopardy millions in tax revenue that our fairs generate," said Gordon Gregg, Castro Street Fair's beneficiary coordinator and treasurer.

Flick characterized the threat to money-generating public events as a "vicious cycle" and "Catch-22," of a government myopically ignoring the bigger picture of its city's number one industry — tourism — concurrent with an already underfunded convention and visitors bureau.

"It's about more than just budgeting," said Flick. "They're not looking at the big scope. To my knowledge zero dollars are budgeted for gay tourism and the Golden Gate Business Association is trying to pick up the slack. Other cities are getting money and we're left footing the bill for infrastructure."

Fair operators and others also recognize that the SFPD unilaterally imposes a staffing level on the fairs whereas a collaboration of community policing might ease the department's payroll.

"I do think there needs to be give and take in police staffing," said Dufty.

Dufty suggested the parties negotiate an alternative such as the Pride Parade's trained safety monitors.

"Part of the equation is figuring out where we need support," said Dufty. "An alternative retains more money for community

agencies."

He also suggested that daytime events might have less pressing safety needs than nighttime street parties, such as Pink Saturday or Castro Halloween.

"Again, I'm open to dialogue with the SFPD. We can balance these different interests," Dufty added.

Jane Warner of the San Francisco Patrol Special Police, which provides private security services to area merchants, recruits a team to monitor the Castro Street Fair for public drunkenness and other safety issues. However, without power to legally arrest people they call in officers or paramedics.

"We have no control over how many policemen show up at the Castro Street Fair," said Gaines. "We're not in control of what the police want to spend. There never has been a need for as many police [as there are]."

"Don't get me wrong — I respect and adore the SFPD," said Flick. "They do what they do best. We turn it over to them."

Flick believes the supervisors should have sought input from organizers of the street fairs.

"They've never included us in planning," said Flick. "Never once have they picked up the phone and said, 'Can we have a community meeting on street events.' It kind of defeats this whole community thing. It's very frustrating. I'm deeply concerned."

Pete King, who this year plans to double his second Hairrison Street Fair from one block to two, and last year drew 5,000 bear-lovers at the August event, is paying \$22,000 in police permit fees, much more than the \$5,000 required under the new fee scale for an event drawing under 15,000 patrons.

King charged that fairs with long-running relationships with city agencies receive permit fee discounts.

"One point I've made is that the bear fair is a very mellow event, easy going," said Dufty. "The other thing is they leaned on [King] to pay 30 days in advance."

Some fair organizers believe the fee scale should not apply equally to an event benefiting needed mental health and AIDS services as ones benefiting neighborhood beautification such as the North Beach Chamber of Commerce's street fair.

"Depending on where the money goes, treating for-profits and non-profits all the same does not have good results," said Flick.

"All street fairs are important to the city," said Gregg, whose real estate office paid \$1,050 for its Castro Street Fair booth. "Some return more than extra business to merchants associations." ▼

**The board's budget committee meets in City Hall today (July 21) at 1 p.m.**

## Sports Complex

◀ previous page

added because of its low cost and co-gender inclusion. "Synchro would have to be approved by the FGG host advisory committee and recommended to Chicago, probably as an exhibition, if at all. Even if it's recommended again, synchro was not on the original contract."

By press time, synchronized swimming was on the verge of being approved by the FGG and recommended to Chicago as an

exhibition match event. But even with Gay Games Chicago sponsoring this weekend's IGLA, synchronized swimmers may still face an uphill — if not underwater — battle. ▼

Read more columns at [www.sportscomplex.org](http://www.sportscomplex.org).

## Links

[www.sftsunami.org](http://www.sftsunami.org)  
[www.parisaquatique.org](http://www.parisaquatique.org)  
[www.igla2005.org](http://www.igla2005.org)

## LEGAL NOTICES

## STATEMENT FILE A-0286393-00

The following person(s) are doing business as: Catium, 345 12th Ave. San Francisco, Ca. 94118-2108. This business is conducted by a general partnership, signed Daniel M. Catalaa. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/23/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT FILE A-0286390-00

The following person(s) are doing business as: LS Productions, LLC, 1261 Howard St., 3rd Floor, San Francisco, Ca. 94103. This business is conducted by a limited liability company, signed Lynn Hersham. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/16/05. The statement was filed with the City and County of San Francisco, Ca. on 6/23/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT FILE A-0286314-00

The following person(s) are doing business as: Fagan, 659 Union St., San Francisco, Ca. 94133. This business is conducted by a corporation, signed Edward Tinsley. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/20/05. The statement was filed with the City and County of San Francisco, Ca. on 6/23/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT FILE A-0286312-00

The following person(s) are doing business as: Al-Hamra Indian & Pakistani Restaurant, 3083 16th St., San Francisco, Ca. 94103. This business is conducted by a general partnership, signed Irfan Kashif, Ajaz Ghani. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/20/05. The statement was filed with the City and County of San Francisco, Ca. on 6/21/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT FILE A-0286026-00

The following person(s) are doing business as: Make It Happen Entertainment, 355 Serrano Dr. 4E, San Francisco, Ca. 94132. This business is conducted by an individual, signed Shana Robinson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/09/05. The statement was filed with the City and County of San Francisco, Ca. on 6/09/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT FILE A-0286481-00

The following person(s) are doing business as: Hooker's Gumbo Shack, 35 6th St., San Francisco, Ca. 94103. This business is conducted by a general partnership, signed James E. Hooker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/01/04. The statement was filed with the City and County of San Francisco, Ca. on 6/28/05.

JUNE 30 JULY 7, 14, 21, 2005

## STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0282379

The following person(s) have abandoned the use of the fictitious business name known as Catium located at 345 12th Ave., San Francisco, Ca. 94118-2108. This business was conducted by an individual signed Daniel Catalaa. The fictitious name was filed with the City and County of San Francisco, Ca. on 3/26/05.

JUNE 23, 30 JULY 7, 14, 2005

## NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Bird Brain LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 572 Castro St. San Francisco, Ca. 94114. Type of License applied for: 42 - ON-SALE BEER AND WINE - PUBLIC PREMISES

JUNE 30, JULY 7, 14, 2005

## NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Of 24th Street LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 2801 Folsom St., San Francisco, Ca. 94110. Type of License applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE

JUNE 30, JULY 7, 14, 2005

## NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Supreme Chicken Columbus LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 279 Columbus Ave., San Francisco, Ca. 94133. Type of License applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE

JUNE 30, JULY 7, 14, 2005

## CITY AND COUNTY OF SAN FRANCISCO

INVITATION FOR BIDS - Solicitation No: 05-620-IFB-007

The San Francisco Housing Authority will receive sealed bids for Fire alarm and detection system work at 25 Sanchez Street, CAL 1-31. Construction cost ranges from \$160,000 to \$180,000.

On Thursday July 28, 2005, at 10:00 AM, a site inspection will be held at the Housing Development. Prospective bidders will meet at 25 Sanchez Street, San Francisco.

Responses are due 2:00 PM, on Thursday, August 11, 2005. The IFB document is available at the Authority's office at 1815 Ebert Avenue, San Francisco on July 11, 2005. A processing fee of \$50.00 (non-refundable) will be required for each set of documents. All payments must be in the form of Certified Check, Cashier's Check, or Company Check payable to the San Francisco Housing Authority. Cash or personal checks are not acceptable. Contact Mrs. Carolina Penate-Larrea, at (415) 715-3171, e-mail penatec@sfha.org.

## VACANCY NOTICES

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application from the Board of Supervisors web site at [www.sfgov.org/site/uploadedfiles/bdsuprvr/Vacancy\\_Notices/vacancy\\_app.pdf](http://www.sfgov.org/site/uploadedfiles/bdsuprvr/Vacancy_Notices/vacancy_app.pdf) or from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, Ca. 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated.

Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if a vacancy for this Board/Committee/Commission or Task Force are still available please call the Rules Committee Clerk at 554-5184.

## UTILITY UNDERGROUNDING TASK FORCE

Seat 1, must be a resident of District 1, appointed by the District 1 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05

Seat 5, must be a resident of District 5, appointed by the District 5 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

Seat 9, must be a resident of District 9, appointed by the District 9 Supervisor and have a strong interest in utility undergrounding projects and policies, for the unexpired portion of a term ending 9/1/05.

## ENTERTAINMENT COMMISSION

Seat 3, must represent the interests of the public health community, for a four-year term ending 7/1/09.

## IN-HOME SUPPORTIVE SERVICES PUBLIC AUTHORITY

Seat 1, must be a consumer over the age of 55 years, authorized to represent organizations that advocate for aging people with disabilities, for the unexpired portion of a three-year term ending 3/1/08.

Seat 3, must be a consumer at-large over the age of 55, for the unexpired portion of a three-year term ending 3/1/08.

Seat 7, must be a member of the Commission on the Aging, recommended to the Board by the Commission, for the unexpired portion of a three-year term ending 3/1/08.

Seat 12, must be a member representing the bargaining unit of the union that represents IHSS independent providers, for the unexpired portion of a three-year term to be determined.

Seat 13, must be a consumer at-large who is 18 years of age or older, for the unexpired portion of a three-year term to be determined.

## BOARD OF SUPERVISORS

Please complete a meeting information/public noticing survey online at <http://www.sfgov.org/site/bdsuprvr> or call (415) 554-5184 for a survey form.

## NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The name of the applicants is/are Bon Appetit Management Co. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 50 S. Tea Garden Dr., Golden Gate Park, San Francisco, Ca. 94118. Type of License applied for: 47 - ON-SALE GENERAL EATING PLACE

JUNE 30, JULY 7, 14 2005

## STATEMENT FILE A-0286121-00

The following person(s) are doing business as: The Grateful Dead, 46 Henry St. San Francisco, Ca. 94114. This business is conducted by an individual, signed Robert Levander. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/14/05. The statement was filed with the City and County of San Francisco, Ca. on 6/14/05.

JULY 7, 14, 21, 28, 2005

## STATEMENT FILE A-0286557-00

The following person(s) are doing business as: Lilly's Productions, 230 Eddy St. #507, San Francisco, Ca. 94102. This business is conducted by an individual, signed Corazon Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/30/05.

JULY 7, 14, 21, 28, 2005

## STATEMENT FILE A-0286497-00

The following person(s) are doing business as: Tooker & Antz, 350 Sansome St. Ste 700, San Francisco, Ca. 94104. This business is conducted by an individual, signed Frederic Tooker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/95. The statement was filed with the City and County of San Francisco, Ca. on 6/28/05.

JULY 7, 14, 21, 28, 2005

## STATEMENT FILE A-0286554-00

The following person(s) are doing business as: Mr. San Francisco Leather Contest, 395 9th St., San Francisco, Ca. 94103. This business is conducted by an individual, signed Marcus Hernandez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 6/30/05.

JULY 21, 28, AUG 4, 11, 2005

## CITY AND COUNTY OF SAN FRANCISCO HUMAN SERVICES AGENCY REQUEST FOR QUALIFICATIONS #312

Dear Potential Applicant: The City and County of San Francisco Human Services Agency (HSA) is seeking contractors to provide emergency shelter and support services to homeless men, women and families. supportive services to formerly homeless families and/or individuals residing at City-supported permanent housing sites throughout the City that were formerly funded through the State's Supportive Housing Initiative Act program. The Department Department expects to make multiple awards through this procurement process. Priority will be given to those respondents that were either not funded or only partially funded through RFQ 299. An RFQ packet may be picked up at SFDHS, Office of Contract Management, 1650 Mission Street, Suite 300, beginning July 22, 2005. Office hours are from 8:30 AM to 5 PM.

The RFQ packet and subsequent updates may be downloaded from the City's website on or after July 22, 2005. Go to: [HTTP://SUNSET.CLSFCA.US/BIIDS.NSF](http://SUNSET.CLSFCA.US/BIIDS.NSF)

and click on the "Consultants and Professional Services" link. The Respondents' Conference will be held on July 29, 2005 at 10:00 AM at 1650 Mission St., Suite 300, SF, CA. For further information, call Kimberly Ferguson, at (415) 557-5585.

The deadline for submitting response packets is August 11, 2005, 3:30 PM. No Exceptions

## STATEMENT FILE A-0286705-00

The following person(s) are doing business as: Creative Jewelry, 101 Utah St. #112, San Francisco, Ca. 94103. This business is conducted by an individual, signed Angela Wang. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 7/07/05. The statement was filed with the City and County of San Francisco, Ca. on 7/07/05.

JULY 14, 21, 28, AUG 4 2005

## STATEMENT FILE A-0286159-00

The following person(s) are doing business as: Mathew Harney Personal Services, 290 Divisadero St., San Francisco, Ca. 94117. This business is conducted by an individual, signed Mathew Harney. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 7/15/05.

JULY 14, 21, 28, AUG 4 2005



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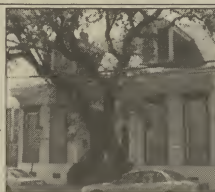
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## LEGAL NOTICES

**IN THE SUPERIOR COURT OF THE  
STATE OF CALIFORNIA IN AND  
FOR THE COUNTY OF SAN FRAN-  
CISCO FILE # CMC 05542187**  
In the matter of the application of Shawn  
Vene Giammattei for change of gender. The  
application of Shawn Vene Giammattei for  
change of gender having been filed in Court,  
and it appearing from said application that  
Shawn Vene Giammattei has filed an applica-  
tion for change of gender from female to  
male. Now therefore, it is hereby ordered,

that all persons interested in said matter do  
appear before this Court in Room 218 on  
the 25th day of August, 2005 at 9:00 am of  
said day to show cause why the application  
for change of name should not be granted.  
**JULY 7, 14, 21, 28, 2005**

**STATEMENT FILE A-0286444-00**  
The following person(s) are doing business as:  
Artisan Wines & Spirits, Pier 19, San  
Francisco, Ca. 94111. This business is  
conducted by a corporation, signed Lou  
Bock. The registrant(s) commenced to  
transact business under the above listed  
fictitious business name or names on N/A.  
The statement was filed with the City and  
County of San Francisco, Ca. on 6/24/05.  
**JULY 14, 21, 28, AUG 4 2005**

**NOTICE OF APPLICATION FOR  
CHANGE IN OWNERSHIP OF AL-  
COHOLIC BEVERAGE LICENSE**  
To whom it may concern: The name of the  
applicant(s) is/are Galleria Park Associates,  
LLC and Perry's Downtown, Inc. The ap-  
plicants listed above are applying to the De-  
partment of Alcoholic Beverage Control at  
71 Stevenson Street, Suite #1500 San  
Francisco, Ca. 94105, to sell alcoholic  
beverages at: 185 Sutter St. San Francis-  
co, Ca. 94104. Type of License applied for:  
**47 - ON-SALE GENERAL EATING  
PLACE 66 - CONTROLLED AC-  
CESS CABINET PERMIT**  
**JULY 14, 2005**

**STATEMENT OF ABANDONMENT  
OF USE OF FICTITIOUS BUSINESS  
NAME: #0284199**

The following person(s) have abandoned  
the use of the fictitious business name  
known as Vietnam Too Restaurant located  
at 701 Larkin St. San Francisco, Ca.  
94109. This business was conducted by an  
individual signed Katie Nguyen. The ficti-  
tious name was filed with the City and  
County of San Francisco, Ca. on 7/06/05.  
**JULY 14, 21, 28 AUG 4, 2005**

**IN THE SUPERIOR COURT OF THE  
STATE OF CALIFORNIA IN AND  
FOR THE COUNTY OF SAN FRAN-  
CISCO FILE # CMC 05542219**

In the matter of the application of Quan Minh  
Pham for change of name. The application of  
Quan Minh Pham for change of name having  
been filed in Court, and it appearing from  
said application that Quan Minh Pham has  
filed an application proposing that his/her  
name be changed to Thomas Gia Phan. Now  
therefore, it is hereby ordered, that all per-  
sons interested in said matter do appear be-  
fore this Court in Room 218 on the 6th day  
of September, 2005 at 9:00 am of said day  
to show cause why the application for change  
of name should not be granted.  
**JULY 14, 21, 28, AUG 4, 2005**

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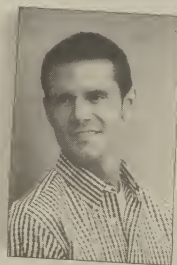


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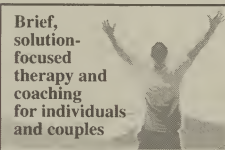
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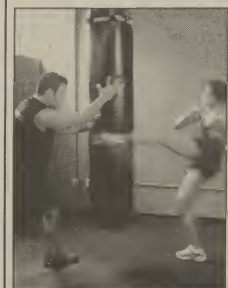
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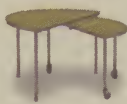
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**Jews in communes and punk bands**  
Eight highlights from 30 programs of the  
25th San Francisco Jewish Film Festival.  
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**Stud service**  
The clubbing gay world  
comes out to the Stud Bar.  
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**Depp throat**  
Johnny Depp on playing  
Willy Wonka to the max.  
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# ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 29 • 21 July 2005

## NORTH BY NORTHWEST

GRUNGE ROCKER BASED ON KURT COBAIN IS THE CENTER OF 'LAST DAYS'

Director Gus  
Van Sant  
and actor  
Michael Pitt  
on the set of  
*Last Days*.

### QUEER TAKE ON YOUTH CULTURE

TALKING ABOUT MOVIES WITH  
DIRECTOR GUS VAN SANT

by David Weissman

I met filmmaker Gus Van Sant at the 1986 San Francisco Lesbian and Gay Film Festival, which premiered his first feature *Mala Noche*. Then and still one of the quirkiest representations of a gay character to appear on screen, *Mala Noche* was a starkly atmospheric story of a skid-row liquor clerk's obsession with a young Latino street-boy.

One of the rare American directors whose films range from mainstream (*Good Will Hunting*, *Finding Forrester*) to highly experimental (*Gerry*, *Elephant*), Van Sant's stature enabled him to cast River Phoenix and Keanu Reeves as gay hustlers in *My Own Private Idaho*. His latest release, *Last Days*, is loosely based on the death of Kurt Cobain.

I recently had an extensive conversation with Van Sant. His comments about the queer elements of his work follow.

David Weissman: *Mala Noche* was in my mind your queerest film, yet still way out of even the 'gay mainstream.' Though the main character was overtly gay, he didn't seem to have any gay

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by David Lambie

Watching the new Gus Van Sant film *Last Days*, one has the odd sensation of having stumbled upon a remote tribe whose members practice secret rituals, but who have not developed any passion for true privacy. The film's opening moments track a youngish, blonde-haired man stepping through a stream as if he were unacquainted with the phenomenon of outdoor running water. Blake (actor/musician Michael Pitt), a suicidal rock 'n' roller, is living out his last 24 hours, but in the curious manner of a man practicing how to haunt his own house.

We see Blake sneaking around the large, decaying mansion he appears to share with a ragtag entourage; listening to and performing music; chatting with a salesman selling ads for the Yellow Pages; avoiding the company of two Mormon missionaries; resisting a female friend's offer to help him get drug rehab; eating a bowl of sugared cereal — with the funny touch of putting the box in the refrigerator while

leaving the milk out.

Listeners to the Public Radio program *This American Life* were once asked which they would rather have: the powers of a superhero or the ability to pass through the world invisible. With his last three films, Gus Van Sant has clearly opted for Door #2. In *Gerry*, the director allowed us a privileged and hypnotic look at two men on a calamitous hike through pitiless desert country; in *Elephant*, we took three beautifully choreographed trips through a large suburban high school during a Columbine-like attack. Now, with *Last Days*, we have a kind of backstage pass to watch a famous rock star prepare to kill himself.

Anyone wanting to learn about the plight of Kurt Cobain should get Charles R. Cross' exhaustively researched and deeply-felt biography *Heavier than Heaven*. What Van Sant imagines instead is what it might be like to stumble across a failed utopian community, a house full of rebellious rockers who have finally got their wish to stay up to all hours, play their music as loud as they want, take cool drugs and answer to nobody. The nobody that makes this all possible, the daddy meal-ticket guy, is Blake, whose plans

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SECOND OF TWO SECTIONS



# Robots don't kiss and tell

Fun with strippers and mechanical bed-buddies

by Roberto Friedman

We don't know if you happened to catch the cover feature in last week's *New York Times* "House & Home" section, but it sure was gay, gay, gay.

Reporter Mark Allen's life wasn't the same from the moment FedEx delivered his new home-companion robot **Nuvo**. The little mechanical marvel would live with Allen in his apartment for a week. Consumer robot Nuvo is created by Tokyo-based ZMP, Inc.,

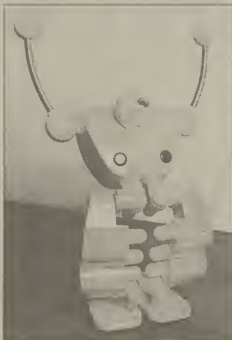
and sells for about \$6,000. At their first meet-cute, Nuvo's robot arm reached out and shook Allen's hand "and winked with one of the lights in its little head." Aw, what an adorable little bucket of nuts and bolts. By the story's 18th paragraph, even one hard-bitten "House & Home" man had fallen head over humanoid heels in a schoolboy crush on the little automated fella.

"I decided to sleep with Nuvo next to me on my large bed, plugged in and recharging through the night. Its blue power light slowly pulsed, as if it were breathing.

"During our first night together, I was woken by movement. Something had activated Nuvo, and it moved its arms slightly and turned its head toward me. Half asleep and a little annoyed, I mumbled, 'Nuvo, sleep,' to which it shook its head no.

"My boyfriend called me the next day and asked if I was sleeping in the same room with Nuvo. When I told him we were sleeping in the same bed, there was an awkward pause."

Out There should think so! We understand the b.f.'s annoyance. Nuvo was clearly trying to initiate sex. He was "presenting." Does the darling digital thing have to spell it out in 1's and 0's for you, Mr.



Nuvo buddies up to Times-man.

Allen?

These days, *Times* sections compete to see how gay they can get. Last Sunday's "Styles" section cover, "Gay Teenager Stirs a Storm," on a gay teen blogger, earned plenty of pink points.

Thursday "Styles" sections are poofster central. The recent "Dress Codes" column all about the supposedly new trend of wearing dress shoes with no socks was pretty frigging gay. We don't know about you, but Out There was on top of this "trend"

right about when we started doing our own laundry as a teen, motivated by the no-clean-socks fashion imperative.

The *Times* locates the naked ankle as the site of the "new male cleavage." At least that's men's-wear designer's "ankle exhibitionist" Thom Browne's formulation. All in all, this rampant ankle-baring is a great deal better than the last fashion trend, which the *NY Observer* blamed on the vogue of low-rise jeans: a summer-seasonal bloom of male ass-crack in public. We won't even get into that. To celebrate the naked-ankle trend, OT is wearing our argyle socks with gaping holes in them. We're such fashion-plates.

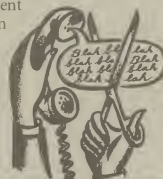


Only choice contestants made the final cut on VH-1's Strip Search.

## Beef inspection

VH-1's *Strip Search* has come to a most unsatisfying conclusion. We all knew that overly cute and cut **Sean** would make the final team, but how could *Thunder From Down Under* boss **Billy Cross** ever pick a mushy kid like **Rick** over studman **Brian**?

The *American Storm* dance team will never know its full potential now, even with adorable **Ryan** in the lead. It makes us positively despair for the arts in Las Vegas.



## Mail baggie

### Out There

Thank you to all the OT readers who pointed us to the recent OpEd column in *The Onion*, "Why Do All These Homosexuals Keep Sucking My Cock?" Sample complaint: "Where does this queer get the nerve to suck my cock?"

"I've got nothing against homosexuals. Let them be free to do their gay thing in peace, I say. But when they start sucking my cock, I've got a real problem."

Every queer *Onion* peeler read this piece. One pointed out that the head shot of suckee/plaintive **Bruce Hefferman** was "cute."

These days, it takes so much time to keep up with the false news (Bush II), it's hard to pay enough attention to the real news (*Onion*). But thanks for all the cards and telegrams. "I know you're up on everything," writes a dear reader, "and my biggest disappointment in the *B.A.R.* is when you're not in it." It hurts us, too.

## Disco duck

We hope you caught last week's thrilling AP story, "Police arrest *Village People*'s original policeman in Daly City." It has everything OT needs from a wire-copy

story: gay angle? Check! Local angle? Check! Delirious show-biz queen? Checkmate!

Dateline: Daly City (how we've always wanted to write that). The original policeman in the 1970s music group the *Village People*, **Victor Edward Willis**, was arrested by real police who allegedly found a gun and drugs in the former star's convertible, authorities said. We find the AP's Pيرانdellian subtext, the blurring boundaries between truth and play-acting, charming.

"Willis, who co-wrote disco hits such as 'Macho Man' and 'In the Navy' before leaving the *Village People* in the late '70s, was taken into custody late Monday after an officer stopped the musician in his Chevrolet Corvette in Daly City. Willis also had an outstanding \$15,000 felony warrant for possession of narcotics, police said.

"Inside the car, the officer found a .45-caliber handgun as well as rock cocaine and drug paraphernalia. Police arrested Willis on suspicion of six felony counts, including possession of a firearm, driving on a suspended license and transportation of cocaine." Isn't this where a reference to "Y.M.C.A." would be appropriate?

"The musician was booked into the San Mateo County jail and posted \$100,000 bail Tuesday. Police found traces of cocaine when they searched his home at the Franciscan Mobile Home Park in Daly City, where two American pit-bull terriers were locked in the former star's bedroom." Doesn't that just complete the picture.

## Skin storm

Let's have some more fun playing SF media "Whatever Happened to...?" As in, whatever happened to the SF *Chron*'s "Skin"

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## FILM

# Breakneck club

'Murderball' depicts quadriplegic rugby

by David Lamble

With his shaved head, colorful tattoos and ferocious stare, if I didn't know that he was sitting in a wheelchair, I'd swear that 30-year-old Mark Zupan could go 12 rounds with the welterweight boxing champion of the world. The Texas-born Zupan gives a sales pitch for his sport of choice that could have popped out of the mouth of Ricky "the Hit-Man" Hatton. Having just scarfed down a fast-food comfort meal, Zupan opines about the fun he gets from playing quadriplegic rugby. "If you think about it, where else can you hit somebody as hard as you possibly can, and get away with it? Hit him as hard as you can. It's fun. If he ends up in your lap, then great!"

Zupan is one of a new breed of disabled athletes whose game, once dubbed "murderball," could possibly, with the right kind of marketing, graduate from the US Paralympics to a place in the pan-

theon of regular, everyday contact sports. Quad rugby is a hybrid game, a sport that combines the best or worst qualities of regular rugby, roller-derby and just a touch of demolition derby, to provide a bruising and thrill-filled 32 minutes of action.

It is, in fact, the awesome nickname "murderball," rather than the more corporate-like quad rugby, that caught the interest of *Spin* magazine features writer Dana Adam Shapiro. Shapiro had never seen the game played, only a short clip of action off the Internet, when he and filmmaking partner Henry Alex Rubin caught a plane for Stockholm in 2002, to see if there was a film to be made about 20something quadriplegics battering each other around in their Mad Max-style wheelchairs. Nearly three years later, their tautly paced and incredibly layered story shagged the duo the Sundance Film Festival's Audience Award for American Documentary. Opening Friday across the country accompanied by the kind of media buzz that attended auda-

cious nonfiction films like *Hoop Dreams* and *Roger and Me*, *Murderball* is a grippingly edited, incredibly moving film that bids to completely alter your view of the lives of people with disabilities.

## Back story

Shapiro admits that the film they made would have been impossible without the almost 24/7 cooperation of their amazingly active subjects. "What we set out to do was to make a movie about what it's like to be a quadriplegic, and only part of that story is rugby. The best parts of the film take place off the court: the moments between a quadriplegic guy and his son; between a quadriplegic and the guy who turned him into a quadriplegic; the new quadriplegic, the guy who we started filming four months after his accident, who was getting to know his new body. It was definitely our goal not to make a sports film, but a film about what it's like to break your neck."

Rubin adds, "As soon as we met these guys, they shattered every



Mark Zupan: 'Hit him as hard as you can. If he ends up in your lap, great!'

stereotype we had ever imagined about people with disabilities. They smoke and they get drunk, and they pop Viagra, and they get hotter girlfriends than we do, and they stay up later than we do, drink more than we do, and they're more athletic than we are,

and they have stronger wills than we have. They just about outmatch us on every level. We were surprised to find that they were not made of glass at all, in fact they were more like soccer hooligans, but they also had this very

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# Memphis dreams

Terrence Howard in 'Hustle and Flow'

by David Lamble

One day you'll have to tell me."  
"What, baby?"  
"What the fuck it is you do!"

Shug (Taraji Hensen), an ambitious hooker with a young mouth to feed, is sitting in a white Chevy Capri next to her pimp DJay. The windows are down, and the outside air in this scraggly part of Memphis is hot and thick enough to be poured out into cups and hawked as gumbo. Writer/director Craig Brewer gives his movie Memphis a steamy, sweat-motion edginess. We feel the sweat glistening on the performers' bodies, and sense the huge Southern cockroaches crawling over their feet just off-camera.

DJay is a man whose innards are set over a very low flame. For the longest time he seems to take Shug's poor opinion of him in stride, acting like he is merely her "chauffeur." DJay is what some call a "gateway" pimp, a guy paying the rent running three girls out of a shotgun house, with a little low-grade pot on the side. At first, his only friend seems to be club owner Arnel (Isaac Hayes), to whom he confides his fears—he's the exact age his daddy was when he died—and his dwindling dream—to cut a rap mix-tape and get it to a dude named Skinny Black (rap star Ludacris). The old man smiles and tells DJay that he can come to a private party at Arnel's bar in honor of Skinny Black.

At home, DJay is greeted by his women: Shug; her in-house babysitter, Lexus (Paul Jai Parker); and Nola, a white girl with a bad blonde 'do and a smoldering ambition to do something, exactly what she confesses not to know. DJay sees Nola as an instrument of his dreams, his "primary investment." Shug and Lexus beat him down with a chorus of domestic laments, making it hard for DJay



The city of Memphis has a steamy edginess in director Craig Brewer's film.

to believe that he's living large, living up to a grand old Memphis tradition, "making easy money pimping hoes in style." One of *Hustle and Flow*'s many virtues is its scathing truth that pimps like DJay are about as important in the "hoe biz" as birth dads to the welfare state.

An easy man to like but a hard man to admire, DJay proceeds to reinvent himself before we properly got to know his old self. A fluke encounter with an old man selling a tiny Casio keyboard just a notch above a child's toy gets DJay's creative juices flowing. But the real big bang starting life in this little universe is DJay's decision to seek out an old buddy, Key (Anthony Anderson), who's making a respectable if perfunctory living recording gospel singers in a church setting. Key greets his old friend warily—he has a castle to protect, and a very regal queen Yvette (Elise Neal) presiding over it.

## Showdown biz

*Hustle and Flow* is really several movies with varying claims on our attention, all climaxing in a grand dust-up at Arnel's club between DJay and Skinny Black. The classically cliché premise under-

page 39 ►

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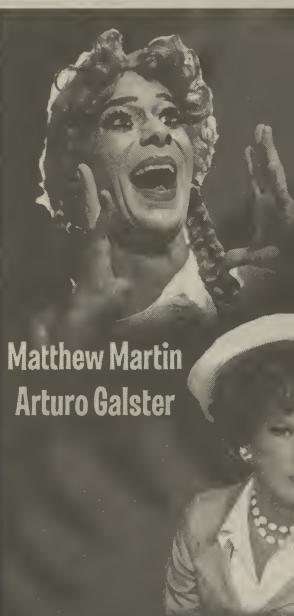
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# The royal family

Marga Gomez at Magic in 'Los Big Names'

by Richard Dodds

Marga Gomez has been productively digging at her family saga — in both meanings of a “dig” — for nearly 15 years. In 1991, the lesbian standup comic recalled life with mother in her first solo theater piece, and then gave her dad his due four years later. Gomez has tapped into her bittersweet memories once again for *Los Big Names*, a new solo show that puts her parents together where they were at their happiest: on the stage. And when they were happy, so was little Miss Gomez.

But as this appealing second-generation performer makes clear, these moments were sporadic at best, and came rudely to an end when her parents split when she was 12. It would be hard to call *Los Big Names* a tribute to her parents, and while her evocations of their haphazard parenting skills are very funny, they are linnéd with sadness when presented through the eyes of a grasping child. Gomez sees herself as damaged goods, at least in the relationship department, and in *Los Big Names*, she looks to her parents both as culprits and, in some still unresolved way, as possible saviors.

That's a lot of emotional baggage to pack into 90 minutes, but Gomez knows the territory. She has taken choice stories from her

earlier shows about her parents, rearranged them, then mixed in both new material and moments from other shows that lampooned her misadventures in Hollywood. With visual aids providing historical context, director David Schweizer has staged the show with careful flair.

Gomez's parents were popular entertainers in the New York Hispanic community in the 1950s, and valued showbiz success over most everything, but they weren't around to affirm their daughter when she got her big break. That the break then didn't pan out has a double dose of poignant disappointment for us and for her.

Gomez never lingers in a blue mood without a laugh to pierce it, and her skill at comic storytelling reaches its peak in her tales of Hollywood. Her “big” scene in the underwater sci-fi flick *Sphere* was

cut, but that doesn't stop her from hilariously recreating Queen Lati-fah's death by jellyfish. And Gomez's absurdly broad characterization of Kathleen Turner still manages to ring true.

But the prime targets of Gomez's recollections are her parents, and she opens the show in the guise of her father, a diminutive comic who billed himself as Willy Chevalier. Daughter Marga may have her own show, but he can't help getting in a few knocks about the set and the venue. Gomez's mother, a glamour-puss dancer known as the single-named Margarita, closes the show with complaints about the smallness of her role.

But the story doesn't really have an end. The peace that Gomez makes with her parents and their legacy is a theatrical creation, which is both fitting and never quite real. ▼



Gomez, onstage at the Magic Theatre, never lingers in a blue mood.

*Los Big Names* will run at the Magic Theatre through Aug. 21.

Tickets are \$20-\$38. Call 441-8822 or go to [magictheatre.org](http://magictheatre.org).

## Cocktail lounge

'Drunk with Love' pays musical tribute to Frances Faye

by Richard Dodds

Frances Faye was a one-of-a-kind entertainer, so it's a mighty challenge that Terese

Genecco has taken on in *Drunk with Love: A Tribute to Frances Faye*. But, musically at least, Genecco often seems a soulmate of the late performer, capturing the unique Faye way with a song

that is pretty much guaranteed to put a smile on your face.

Faye was also a saucy raconteur, tossing out endless ad-libs, cracking jokes, and trading benign barbs with her band. When Genecco tries to take on this guise, the results can become awkward and artificial. A recurring riff of mock insults aimed at ex-husband Barry Lloyd, who spells her at the piano, becomes increasingly wan. And Faye's put-downs of her looks don't translate well when Genecco uses them on herself.

But when in song, Genecco shines with her big, rich voice and generous manner. On a set (by Bruce Walters) that evokes the tiki-lounge era, and accompanied by a solid five-piece band, Genecco can pull us into the bygone era and make it sound fresh.

Working with musical director Amy Engelhardt, Genecco mirrors the wonderfully eclectic range of Faye's repertoire. Whether it's George Gershwin, Cole Porter, or the Beatles — and usually with a few musical asides thrown in — Genecco engagingly follows Faye's take-no-prisoners approach. While a bum hip kept Faye at the piano, Genecco spends half her time center stage, including a wild bump and grind in “I Wish I Could Shimmy Like My Sister Kate.”

Program notes mention Faye's

long-term relationship with Teri Shepherd, but Genecco doesn't get sexually specific much beyond Faye's famous “gay, gay, gay” line. Faye's openness was startling in the '50s and '60s, but Genecco chooses to play it much as Faye did, through innuendo and tricked-up lyrics. A little more frankness in the biographical anecdotes may be in order.

Directed by Mark Gagne, *Drunk with Love* is presented in two acts when a barreling single act of 90 minutes or so would suffice. Fifteen minutes could be saved just by cutting back on multiple introductions of the band and solicitations of applause for their efforts. The bongo player had barely thumped the skins twice before the audience was obligated to give him a hand.

Time will probably smooth some of the problems that arise when Genecco isn't singing and she becomes more comfortable with repartee. But musically, *Drunk with Love* is already intoxicating. ▼

*Drunk with Love: A Tribute to Frances Faye* will run at the New Conservatory Theatre Center through Aug. 14. Tickets are \$15-\$28. Call 861-8972 or go to [nctcsf.org](http://nctcsf.org).



Terese Genecco as Frances Faye at NCTC: 'gay, gay, gay!'

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# Pirate ships and fairy dust

## Leonard Bernstein's forgotten 'Peter Pan' out on CD

by Stephanie von Buchau

Leonard Bernstein's *Peter Pan*  
Amber Chamber Orchestra;  
Alexander Frey, conductor  
(Koch International Classics)

I can't find any anniversary occasions — he'll have a posthumous 90th birthday in 2008 — but there seems to be a stirring of interest in the music of Leonard Bernstein. CDs, DVDs, book reissues and the journal that the Bernstein Foundation issues periodically all carry on as though "something's coming." Whatever is coming, it will have to be very big to top this CD that restores a forgotten composition, Lennie's incidental music to J.M. Barrie's immortal play, *Peter Pan*.

For its April 24, 1950 opening on Broadway, Bernstein and his collaborators had originally envisioned over an hour of music with a half-dozen new songs and some revisions of tunes from past shows. His previous hit, *On the Town* ('44), had made Lennie a desirable commodity. And we now know from *West Side Story* ('57) that he would eventually become the top American musical-comedy composer.

Yet when screen legends Jean Arthur and Boris Karloff were cast as Peter and Captain Hook, it was discovered that neither could sing, and only a few of Bernstein's songs would be retained, though much of the orchestral incidental music survived. In this compiled, restored and edited version of all the existing music for *Peter Pan*, the purely instrumental parts "Peter's Tears," "Flight to Neverland" and "Tinkerbell," the scene changes and act preludes, plus the hilarious "Croc Music" with its ticking clock (remember the crocodile that ate Hook's arm also ate a clock) are entertaining and memorable. The guy could really write a tune. Too bad there aren't more of them, although their virtue is to leave you wanting more.

The restoration of Bernstein's *Peter Pan* began in 1997 when Alexander Frey — the boyishly adorable photo in the extensive booklet belies the fact that he is an accomplished, award-winning conductor, pianist and former Bernstein student — introduced the original score to Susan DelGiorno, general manager of Koch International Classics. Frey's goal was to record all the music Lennie had originally intended for the show, and he searched the Bernstein



Leonard Bernstein composing in the 1940s: a desirable commodity.

archives and the Library of Congress for material. Music and lyrics are by Bernstein, who, in his usual dichotomous way, is both sappy sentimental and smartly satirical.

There are a number of lyrical, sweetly charming songs such as "Who Am I?" "Build My House," "Peter, Peter," and "Dream with Me," all given to Wendy (Linda Eder), but I prefer the raucous

patter song "Plank Round," in which the pirates discuss getting rid of their enemies by making them walk the plank. It has the oddest refrain, not printed in the booklet, yet you can clearly hear the pirates sing: "Here's the moral. Planks are useful toys; cure bad habits, solve your problems, especially for little boys." The melody is seductive, too. As Keanu would

say, "Whoa!"

The booklet essays point out that many of these early songs are precursors of later Bernstein numbers, none more so than Wendy's "Build My House," which clearly aims at the magnificent "Make Our Garden Grow" ensemble from *Candide* (1956). Hook gets a psychological aria, "Captain Hook's Soliloquy," in which he gnaws over the fact that when kids play, they want to be Peter Pan, not Captain Hook. This piece of pop psychology is pure Bernstein and gives the baritone (Daniel Narducci) a free-flowing melodic line on which to express his neuroses, thereby making Hook less evil and more human. However, that doesn't stop the croc from eating him in a sprightly, orchestral "Fight," ending with a delicious tick tick, tick tick.

Frey retained the original 1950 orchestrations by Trude Rittman and Hershy Kay and added new ones where necessary by himself, Sid Ramin and Garth Edwin Sunderland. As a pendant, Frey includes a bonus track, "Spring Will Come Again" (originally intended for a production of Thornton Wilder's *The Skin of Our Teeth*), sung by Eder and Michael Shawn-Lewis, with Frey at the piano. One can't help wondering about the course of American musical comedy if Bernstein had kept on in this vein instead of tormenting himself (and us) trying to be a "serious" composer. ▼

# Punk Britten

by Tim Pfaff

The sawing sound you're hearing is either 1) me, cutting off, close to the tree trunk, the branch of classical music criticism on which I sit, 2) Benjamin Britten, hacking his way out of his coffin since merely rolling over in his grave would not be enough, or 3) the buzz of the Belcea String Quartet, sawing their way through the late, gay British composer's String Quartets Nos. 1, 2 & 3, and three early Divertimenti (EMI). Or it could be all of the above.

With these two universally praised CDs, among the most widely reviewed recordings of string quartets by anyone in recent memory, the Belcea has dragged three of the more important, compelling and personal string quartets of the last century screeching and groaning into ours. If Britten reviled Jon Vickers' fierce, howling, Bessemer-steel Peter Grimes, it staggers the imagination to think how he'd react to these feral, shrill, in-your-face readings of his admittedly unorthodox yet by no means intentionally strange quartets.

Perhaps over time I'll come to love these unrelentingly trenchant interpretations. They sure give you plenty to reconsider. But, three run-throughs later, I'm putting the CDs in a lead box and going back to one of my favorite recordings ever of the Second and Third, by the Auryn Quartet.

There's no disputing that the Belcea musicians — Corina Belcea and Laura Samuel, violins; Krzysztof Chorzelski, viola; and Alasdair Tait, cello — are formidable players who know how to get on the same wavelength about a piece (although it's hard to dismiss the feeling that Belcea dominates as much as leads). Anyway, their unanimity of purpose is a given.



Yet, although there are passages that suggest otherwise, that purpose would appear to be to accentuate every dissonance and exploit every opportunity to exaggerate, or even introduce, harsh sonorities. It's not quite punk Britten, but it clearly leans on the material. There's something gladiolatorially exciting about it all, but it becomes tiresome well before the end of the first CD, in the monumental "Chacony" with which Britten meant to salute his great predecessor, Henry Purcell, on his 250th anniversary.

Listeners will get either the most fun or the biggest headaches out of the First Quartet, whose opening movement contains some dissonant, high-lying phrases that the Belcea unroll like so much razor wire. Even the promised repose of the Andante calmo is sliced apart by the grating, tremulous sustained high notes of a violin, presumably Belcea's. Calmo is not what the Belcea's does best.

The thing is, there are enough downright ugly sounds in the course of these two CDs that a cumulative question about whether these musicians really know how to play does come up, or did for me. Their laudable interest in new, even cauterizing sounds too regularly disintegrates into noise.

The greatest loss is in the Third Quartet, Op. 94, Britten's last completed work and an unmistakable farewell. In it, the Auryn becomes the skeleton, muscula-

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# Twenty-five years of Jews on film

## San Francisco Jewish Film Festival returns to the Castro Theatre

by David Lamble

Over the years, I've run out of novel ways to introduce each year's San Francisco Jewish Film Festival, so perhaps I should begin by explaining my personal obsession with this great "you don't have to be Jewish to love Jewish films" event. Forty-five years ago, I was a skinny, nervous little white boy who became addicted to reading the growing canon of important books by Jewish writers. Much of my reading took place late at night in the bathtub of my family's tenement apartment in an old building aging not so gracefully in the heart of Long Island's most Jewish city, Long Beach. Of course I read *Portnoy's Complaint*, but the book I remember above all was Joseph Heller's brilliant WWII satire, *Catch 22*. This novel, along with Billy Wilder's dark undressing of corporate sexual mores in *The Apartment*, profoundly influenced the adult I was becoming as I breathlessly considered characters as unfathomable to my budding manhood as Natley's whore.

Two queer couples are the focus of *Zero Degrees of Separation*.

If a Jewish Film Festival had been attempted then, it would have most likely run but a single evening, featured *The Pawnbroker*, perhaps a nostalgic look back at Yiddish cinema, and maybe a special screening of Harvey Weinstein's favorite historical epic, *Exodus*. One of the reasons there could not really be a full-fledged Jewish Film Festival until the early '80s, of course, was that the artistic and programming sensibilities that would give birth to a generation of personal film recollections of the Holocaust, the new wave of Israeli cinema, and the growing film record of the Jewish Diaspo-

ra would have to emerge from the collective imaginations of folks my age and younger.

The Jewish Film Festival is the only cultural event I've ever attempted to cover without my glasses (lost while whitewater rafting), the only time I've been called upon to review a comedy about a missing foreskin, the only time I've quoted Woody Allen as if he were a prominent 20th-century philosopher (which to me he is), and the only time I've been tempted to describe literally every single film in a festival instead of just providing the usual selected highlights.

In the mid-'80s, the festival's co-founders Deborah Kaufman and Janice Plotkin were frequent guests on my radio talk shows, as they attempted to accustom the Bay Area to the idea that a film festival could be as much a political forum as a source of ephemeral entertainment. Soon the Jewish Festival became a catalyst for political discussions between Jews and Arabs, Jews secular and Orthodox, and queer folks of all religious descriptions, including none of the above. The very idea of a film that would itself help launch a movement, Sandi Simcha Dubowski's *Trembling before G-d*, would probably have been out of the question without there first being a Jewish Film Fest.

This year, the San Francisco Jewish Film Festival turns 25 and celebrates with 30 programs sprawling across 15 special categories. This year will feature a spotlight on the role of Americans Jews during the Hollywood Blacklist, a salute to more than a dozen films from Israeli's burgeoning industry, as well as a special emphasis on comedy and films pertaining to young adults.

The 25th San Francisco Jewish Film Festival kicks off at the Castro for a week (July 21-28) before resuming at the Berkeley Repertory's Roda Theatre (July 31-August 6), followed by smaller runs in Mountain View (July 31-August 4) and the Rafael Film Center (August 6-8). Info at [www.sjff.org](http://www.sjff.org) or (925) 275-9490.

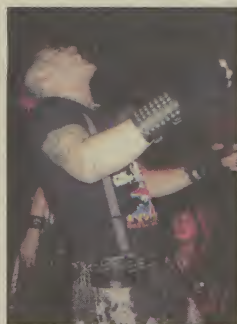
**Zero Degrees of Separation** For those who missed this special documentary at Frameline, here's an encore opportunity to spend time with two couples. A middle-aged Mizrahi Jew, Ezra is living with his younger Palestinian lover Selim, who endures a kind of house arrest since he lacks the proper permits to be a legal Israeli resident. Edit and Samira are a lesbian couple who also deal with a mutually divided identity. Filmmaker Elle Flanders frames these lives with



A roof-raising at the Black Bear Ranch Commune in Siskiyou County.

liberal chunks of the flickering images provided by her Zionist grandparents' home movies. (*Castro*, 7/23; *Roda*, 8/1)

**Keep Not Silent** The story begun by *Trembling before G-d* is continued by Ilil Alexander in this portrait of three Orthodox women living deeply closeted lives as lesbians in Jerusalem. From a secret support group, the "Orthodykes," to debates about the boundaries between faith and personal happiness, the film shares the travails of women that are almost beyond our imagination. (*Castro*, 7/27; *Roda*, 7/31)



Israeli punk bands in Jericho's Echo

**Jericho's Echo** The members of a bevy of Israeli punk bands with such impertinent names as Useless ID or Not Kosher give voice to their impatience with the state of things in a country they feel has acquired the trappings of a permanent garrison state. The band members — many of whom are simultaneously doing their compulsory army duty — talk about how their profane lyrics and frenzied "moshing" in small clubs across their tiny country may be influencing the debate on how to end the occupation in a way that recognizes the dignity and interdependence of two proud peoples. The film features a luscious parade of cute Israeli boys in hairstyles from ponytail to Mohawk. One young rocker explains why English is a better language for punk protest than the harsh cadences of Hebrew, which he thinks makes punk laments appear unintentionally funny. (*Castro*, 7/27; *Roda*, 8/4)

**Commune** "We thought the government was going to be overthrown in two years." Political activist and actor Peter Coyote gives voice to the feelings of a generation of pioneers who, nearly four decades ago, established a kind of American Kibbutz in Siskiyou

County. Long Island-raised director Jonathan Berman depicts the history of the Black Bear Ranch commune with a rich mix of late-'60s black-and-white film and present-day interviews with aging survivors. One woman recalls a harsh first winter that made her feel they were likely to succumb to the fate of the Donner party. Bankrolled by a bizarre mix of Hollywood celebrities (including members of The Monkees), the film recalls a weird moment at the LA home of James Coburn when a Black Bear Ranch resident set an American flag on fire in the actor's ornamental pool. A great record of the grand '60s experiments in changing gender roles and child-rearing arrangements. (*Castro*, 7/26; *Roda*, 8/6)

**The Front** In 1976, many distinguished critics including Pauline Kael knit-picked the supposed faults of this impeccably nuanced comedy depicting the survival strategies of three writers whose politics rendered them unemployable in the world of mid-'50s network television. Woody Allen appears in a rare serio-comic role in a film he didn't write himself. Allen's wisecracking restaurant cashier agrees to the ruse that he is an insanely prolific TV dramatist. Heralding the new maturity his own films would assume the very next year with the Oscar-winning *Annie Hall*, Allen's star turn allowed a bevy of blacklisted artists — the film's director Martin Ritt, writer Walter Bernstein and supporting actor Zero Mostel — to tell their own stories as once-banned entertainment workers. Mostel's moving portrait of a comic actor driven to suicide by his refusal to name names will stay with you long after you've forgotten most every other thing you'll see this year. (*Castro*, 7/24; *Roda*, 8/2)

**The Search** Fred Zinnemann, a director who would later helm such Hollywood classics as *High Noon*, *From Here to Eternity* and *Julia*, is represented here by a unique narrated docudrama portraying the efforts of Allied soldiers to reclaim the lives of children whose families had been swallowed up in the Holocaust. *The Search* is shot in an experimental style merging fiction and nonfiction devices, techniques used by many famous Hollywood directors (John Huston, John Ford, Howard Hawks) to craft cutting-edge films recording the struggle to defeat the Axis powers. Here, an amazingly sensitive cast of Swiss schoolchildren recreates

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## THEATRE

# Octogenarian runs on high octane

Pamela Myers stars in TheatreWorks' 'Harold & Maude'

by Richard Dodds

It was Pamela Myers' birthday, the recent morning she was talking about her role in the musical version of *Harold & Maude*. But even with another click on her chronometer, she is still a couple of decades shy of being the age of the octogenarian she is playing in the current TheatreWorks production in Palo Alto.

"They obviously would want somebody who is closer to 80," said Myers, best known for her bracing rendition of "Another Hundred People" in the original production of *Company*. "But it's hard to find someone that age who has the stamina for eight shows a week and all that singing. They saw people of various ages, and they just finally came up with me. It's a challenge and an experiment."

This is only the second production of the "intimate musical" based on the 1971 cult film starring Ruth Gordon and Bud Cort. With book and lyrics by Tom Jones (of *The Fantasticks* fame) and up-and-coming composer Joseph Thalken, it had its world premiere earlier this year at the Paper Mill Playhouse in New Jersey, with 77-year-old Estelle Parsons as Maude.

Myers didn't see that production, and even though she is friends with Jones and his choreographer wife, it never crossed her mind to try out for the part. "My agent submitted me for it, and I called Tom and told him I was coming in for an audition. And he said, 'You're kind of in the cracks for the ladies parts. But give it a shot.'"

In a bit of serendipity, the title song on her first CD, released two years ago, is a song she is now singing in *Harold & Maude*. Composer Thalken accompanied her on piano on "The Chance to Sing," a circle-of-life song that Maude sings as she plans to leave this world on her 80th birthday after befriending the teenage Harold.

As Maude, Myers won't be singing the song much differently than she did on the album. "I told them when I took the part that I can't really do anything to my voice because I couldn't sustain that through the show. They said, 'Don't worry about it.' My feeling



Pamela Myers captures the spirit of Maude: 'It's an ageless personality.'

about the Maude character is just to capture her spirit. It's an ageless personality."

On her CD, Thalken is one of nine composers who accompany Myers on their individual songs. Though the collection includes

some big Broadway names like John Kander, Charles Strouse, and Stephen Schwartz, she had to leave "Another Hundred People" off the album because Sondheim declined her invitation to play piano for it.

"I was locked into the concept to have the composer accompany me, but I didn't take it personally. And then I thought being alone in the studio with Stephen Sondheim and trying to get the song right, that might be, like, really intense."

Myers, just out of college in Cincinnati, landed the role of Marta in Sondheim's *Company* within months of arriving in New York in 1969. "I honestly didn't appreciate it at the time because I thought you just go to New York, get a show, and that's your life."

She was so green that when leading man Dean Jones begged out of his contract early on for family reasons, and the producers decided to give hepatitis as a reason, Myers was the only one who thought he was really ill. "I kept

asking for my gamma globulin shots," she said. And Myers still has vivid memories of Elaine Stritch's drinking, and how painful it could be to watch her struggle through "The Ladies Who Lunch."

After her auspicious start in *Company*, Myers' career didn't exactly flourish, but she worked steadily in New York and then Los Angeles when, 16 years ago, she and her husband decided to make their home in Cincinnati to be close to her parents and to give their son, now 20, a "normal" family life.

"We just kind of got stuck there," she said. "It was frustrating for me. The agent that I had at the time dropped me after nine months. I tried to work it out, but it was hard. It was expensive to fly to auditions, and I'd be sleeping on someone's couch, then was frazzled when it was time to audition. I just pieced things together." She finally returned to Broadway in the 2002 revival of Sondheim's *Into the Woods*, playing Cinderella's stepmother.

There were joys to compensate for missed opportunities in staying close to home, including her unlikely stint as a lay minister at her family's Methodist church. "But it is kind of like show business," she said.

Was she a fire-and-brimstone preacher? "I'm the opposite," Myers said. "I have a lot of funny

stories. I talked about a peace march in Washington, and a couple of people in the church did not like that, let me tell you. I had some of my gay friends over, and they got very familiar with them. And one of my dearest friends has HIV and had hepatitis, and he was having a liver transplant, so everybody heard about that and kept up with him. I just did my thing."

For more info on *Harold & Maude*, call (650) 903-6000 or go to [theatreworks.org](http://theatreworks.org).

## Short scenes

• Broadway actress Carole Cook has postponed her retrospective revue *Dress Up* at the New Conservatory Theatre Cen-

ter. San Francisco's own Wesla Whitfield will fill the Aug. 18-28 slot in NCTC's *In Concert* series. Whitfield has titled her show *If Dreams Come True - My Life So Far*. Call 861-8972 or go to [nctsf.org](http://nctsf.org).

• *Brigadoon* will rise once again from the mist for a July 22-Aug. 14 run at the Foothill Music Theatre in Los Altos Hills. Jay Manley directs the 1947 Lerner and Loewe musical fantasy about a Scottish town that only appears every hundred years. Call (650) 949-7360 or go to [foothillmusicals.com](http://foothillmusicals.com). ▼

Richard Dodds can be reached at [BARstage@aol.com](mailto:BARstage@aol.com).



Backstage

## Jewish Film Fest

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the traumas suffered by kids from the death camps who had a hard time distinguishing the kindly figures in Allied uniforms from the uniformed killers who had helped extinguish all traces of their birth families. Montgomery Clift co-stars with an amazing little boy to show the relationship that springs up between a refugee worker and a child rendered almost mute by the horrors of war. A hauntingly enacted scene depicts kids paralyzed with fear, using ax handles to smash their way out of an American military ambulance, whose rough ride recalled earlier trips to the death camps. (*Castro*, 7/26; *Roda*, 8/3)

**On the Objection Front** An unusually intimate portrait of six Israeli army officers who rebel against aspects of their country's occupation policies. A film that echoes feelings expressed by some American military personal in Iraq. (*Castro*, 7/23; *Roda*, 8/2)

**Ydessa, The Bears, and Etc.** Veteran French filmmaker Agnes Varda presents a nonfiction film that challenges our myths about the life around us. A curator presents what at first appears to be a wacky collection of photos, all of which show people holding teddy bears. Gradually, the curator's purpose becomes clear, as we leave rooms overfurnished with pictures to enter a room containing one very scary sculpture. (*Castro*, 7/28; *Roda*, 8/1) ▼



People with teddies in *Ydessa*,....

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# American werewolves in Hollywood

Wes Craven's 'Cursed' transforms a staple of horror films

by David Nahmod

*Cursed* (2005)  
(Dimension Home Video)

Popular horrormeister Wes Craven (*Nightmare on Elm Street*) returns to directing after five years of producing direct-to-video B-movies under the banner "Wes Craven Presents." Though the quality of his output may sometimes be questionable, he has definitely earned his name-above-the-title status. His films are generally huge moneymakers, appealing to a largely teenage audience.

Craven is an unabashed fan of the horror genre. His films are often filled with inside jokes about classic horror films. In recent years, he's teamed up with another horror fan, *Dawson's Creek* scribe Kevin Williamson. The two collaborated on the *Scream* horror-parody series, and now they have re-teamed for *Cursed*, the latest take on the werewolf genre.

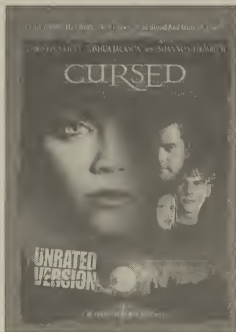
To a lifelong fan of horror films like myself, Kevin Williamson is a hero. He is out, loud, and proud, and doesn't care who knows it. To my knowledge, Williamson is the only out gay man working in the horror genre today. In a quote posted on his IMDB.com page, he proudly states, "My sexuality is my greatest asset in life."

Much of his work reflects this.

*Cursed*, which Williamson wrote and Craven directed, has a definitely bitchy edge to it. One of the characters, a macho, foul-mouthed homophobe, turns out to be a closet case—who actually apologizes to the nerdy guy he's been tormenting! I've seen plenty of horror films, but I don't recall seeing scenes like these in any of them.

*Cursed*, a surprise box-office dud a few months ago, is now out on DVD in a handsomely packaged box from Dimension Home Video, the horror-film subsidiary of Miramax. Marketed as the unrated version, it has scenes of shocking, stomach-churning violence.

The story is simple. Brother and sister Ellie and Jimmy (Christina Ricci, Jesse Eisenberg) are attacked by a werewolf after a car accident. Soon, they find that



they have become brother and sister lycanthropes.

Ellie is being pursued by the dark, brooding Jake (*Dawson's Creek's* Joshua Jackson). She's just as brooding as he, and their romance fizzles. She works as a pro-

ducer at *Late Night with Craig Kilborn* (who appears as himself), he runs a Hollywood Wax Museum, and their on-the-job scenes provide the film with many inside Tinseltown jokes.

Jimmy is a lonely, nerdy guy. The girl of his dreams is dating macho asshole Bo (sexy Milo Ventimiglia), who likes to make snide remarks about "fags."

On the night of the full moon, just as Jimmy is about to transform, Bo shows up to apologize—and to come out!

Meanwhile, Ellie is attending a party at Jake's museum, where she discovers the identity of the werewolf who infected them. Soon, a wild chase-scene ensues. With life-like and life-size wax figures of Frankenstein, the Wolfman, Cher and Diana Ross in the background (what a cast!), a total of four, count 'em four werewolves

duke it out while exchanging bitchy barbs. The scene is an hilariously funny, fast-paced and scary thrill-ride.

*Cursed* is certainly no masterpiece. The computer-generated werewolf transformation effects are not quite lifelike. But the movie's great fun! The cast, clearly having a ball, plays nicely together. Eisenberg and Ventimiglia are both cute as buttons. After Bo comes out, I so wanted to see him walk off into the moonlight hand-in-hand with Jimmy, but alas.

Dimension presents *Cursed* letterboxed. Extras include a behind-the-scenes featurette, documentaries on the wolf makeup and special effects, and commentary tracks on select scenes. There are subtitle options in English and Spanish, and a French-language track. ▼

## Stanwyck & Monroe clash by night

Clifford Odets film classic is newly out on DVD

by Tavo Amador

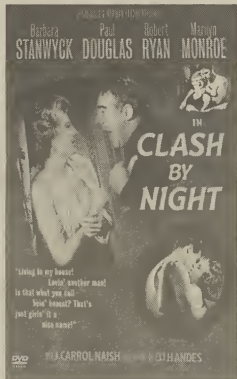
As America loses more and more traditional working-class jobs, it also distances

itself from the era when the lives of factory workers and their concerns were portrayed on stage and in movies. As a result, *Clifford Odets* (1906-63), once a major playwright who wrote about blue-collar families, is almost forgotten. His *Waiting for Lefty*, *Arise and Sing*, *Golden Boy*, *The Country Girl*, and *The Big Knife* are seldom revived, which is a shame, because Odets was a powerful writer with an ear for authentic dialogue. The film version of his *Clash by Night* ('52) has just been released in DVD, and remains a moving story that is prescient about issues surrounding women's economic independence and alternatives to marriage.

Mae Doyle (a weary Barbara Stanwyck) arrives by train in Monterey, her home. It's primarily a fishing town, and its cannery is the top employer. She's been gone for 10 years, and never expected to return. Her brother Joe (a very hunky, beautifully buffed Keith Andes) isn't thrilled to see her. "Well, do I go or stay?" she asks. He says the family house is as much hers as his, so she moves in. "Home is where you've come when you run out of places," says Mae. His girlfriend Peggy (Marilyn Monroe), a cannery worker, is fascinated by Mae, an independent woman who's seen something of the world and isn't stuck cleaning fish for a living.

Joe introduces Mae to his friend Jerry D'Amato (a warm Paul Douglas), who owns a fine fishing boat and lives with his widower Italian immigrant father and uncle (J. Carrol Naish). Jerry's best friend is cynical Earl Pfeiffer (a scary Robert Ryan), a projectionist at a movie theatre.

The cheerful, kind Jerry falls in love with Mae. She's conflicted—she doesn't love him, fears her restlessness will make her a dread-



ful wife, but longs to feel safe. She's also uncomfortable around Earl. Mae pushes aside her doubts and marries Jerry. They have a daughter, and she makes every effort to be a good spouse, which means cooking, cleaning, caring for their daughter, for Jerry, and his father. Despite her best intentions, Mae is seduced by Earl, and they begin an affair. Everyone in town knows what's going on except Jerry. Joe is disgusted by his sister, but Peggy defends her, insisting there's nothing wrong with her "friendship" with Earl.

Uncle Vince, resentful of Mae, tells Jerry the truth. He's hurt, then angry, and has powerful confrontations with both Mae and Earl, nearly killing the latter in a fight. Mae is disgusted with herself but determined to protect her daughter. She must choose between two men and two kinds of life. Which will it be?

### Man's world

Director Fritz Lang has an immigrant's intuitive feel for Odets' idiom. Under his guidance, the performances are superb. Stan-

wyck, inevitably compared with Joan Crawford and Bette Davis in classic Hollywood's triumvirate of strong women, was quite different from both. She's less needy and more realistic than Crawford, less flamboyant and tougher than Davis. Her hardness is reflected by an unflinching view of life and of her own moral ambiguity. This is one of her finest late performances, showing what few options women had that didn't involve men. Before coming back to Monterey, Mae had been a married politician's mistress. He died, leaving her considerable money, but his wife and many relatives successfully sued to block the legacy. She reveals this without self-pity, just a grim acknowledgment that she should have known better.

Douglas is terrific, avoiding any hint of bathos while fully conveying Jerry's goodness. He knows he's neither physically attractive nor good with women. He makes sincerity and kindness appealing, but is no one's doormat. Ryan, like Douglas, a fine actor, is excellent as Earl, a man who sees life in terms of Social Darwinism—he and Mae have no choice except to destroy Jerry if they want happiness. Earl's misogyny is creepy. He talks about a desire to cut up his ex-wife, a stripper in burlesque. Andes is fine as Joe, a man who thinks his wife should be happy taking care of him and their kids.

The big surprise is Monroe. She looks ordinary: the prettiest "girl" in the factory, but not remarkable. Yet she challenges Joe's assumptions, shows that she may marry him but won't be docile, wonders why her only choices are being a man's drudge or cleaning fish, and suggests some of the ambition and competitiveness that made her a star despite her humble beginnings.

Factories no longer drive the American economic engine. Low-paying service jobs have replaced them, and many are filled by immigrants. Women do have more choices today, but often economic realities limit their options. As a result, Odets and *Clash by Night* still resonate. ▼

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# Chocolate creep

## Johnny Depp plays Willy Wonka

by Tim Nasson

With *Charlie and the Chocolate Factory* now in movie theaters, Johnny Depp marks his fourth outing with director Tim Burton. His first, the classic 1990 film *Edward Scissorhands*, was his best until now. *Ed Wood*, the biopic in which he donned a wig and heels, was great but more of an art-house film. *Sleepy Hollow* looked great but lacked the heart and soul of *Scissorhands*. With *Charlie*, the remake of the '70s cult classic film *Willy Wonka & the Chocolate Factory*, Burton and Depp make magic again.

"When Tim asked me to star as Willy," Depp said recently to a group of entertainment writers, "I didn't even need to look at a script. I said yes before a word was written." Depp teams up with his *Finding Neverland* co-star Freddie Highmore, who plays Charlie, and

the two ignite on screen. Actress Helena Bonham-Carter, Tim Burton's wife, plays Charlie's mother, and David Waking Ned Devine Kelly takes a turn as Charlie's grandfather, the relative who accompanies Charlie to the Chocolate Factory.

Some viewers may get a sense of Michael Jackson in Depp's portrayal of Wonka and the subtext of the Willy Wonka story — kooky, Kabuki-like older man with child-like voice lures pre-adolescents and their gullible caregivers to his palatial digs — but don't think for a second that Depp buys into that. "The story was written decades ago, and was filmed once before, when Michael Jackson himself was the age that the kids in the story of *Willy Wonka* are," he said. "This is just a retelling and update of the story. The fact that it resembles Michael Jackson is coincidental and freaky in its own right, but if anything, it's Michael Jackson who is impersonating

slick Willy.

"I have always liked making movies for kids and families," Depp said. "With *James and the Giant Peach* [also based on a Roald Dahl children's book] and *The Nightmare Before Christmas*, I thought, 'These movies are perfect for repeated viewings for children and their parents.' The same, I hope, will hold true with *Charlie*."

With *Charlie* in release and his fifth Tim Burton film, *The Corpse Bride*, an animated children's movie (a la *Nightmare Before Christmas*) opening in September, Depp is hard at work on two sequels to *Pirates of the Caribbean*. The two films are shooting simultaneously. "I really think I will be able to convince Keith Richards [of Rolling Stones fame] to play my father in the films. Wouldn't that be great?" he said.

Will Depp earn his third Oscar nomination in a row for *Charlie and the Chocolate Factory*? Time will tell, but the chances are great.

Depp wants kids to get creeped out by his looks in *Chocolate Factory*.

He based his creepy character, he says, on "Captain Kangaroo, Mr. Green Jeans and Mr. Rogers all combined, with a little bit of Wink Martindale, the game-show host. They were all so fake they were

creepy," he laughed. "I hope that kids get a little creeped out by my voice and looks, just as I was creeped out growing up watching Mr. Rogers and Captain Kangaroo." ▼

## Gus Van Sant

◀ Arts cover

friends, or live in any gay context. Yet he was totally openly, comfortably out among the winos and immigrant street-kids.

Gus Van Sant: *Mala Noche* was from a book written by Walt Curtis, and that was Walt's world. He didn't really inhabit a more conventional gay subculture. His friends were poets, they were painters, rag-pickers, and not like the new gay middle-class.

There has been homoerotic stuff in most of your films, including *Last Days*, much of it involving straight guys. And I know it was River Phoenix's idea to make his character gay in *Private Idaho*.

I'm not sure why that is. Maybe I see things from a straight perspective. I never really got to make a film from a more traditional gay point of view because I never wrote one, I never found one. I guess *Harvey Milk* [Van Sant was for a time attached to a project about the slain gay San Francisco Supervisor] had possibilities, still has possibilities. Which would have been a big jump, to go from

Actor Michael Pitt as Blake in Gus Van Sant's new film *Last Days*.

not really having made a smaller gay story to one about the first out gay [male] politician in America. And trying to encompass all of San Francisco, which is so unwieldy...

What about your abiding fascination with youth culture?

I was in France with Hedi Sli-

mane, the clothing designer for Dior. He pointed out this teenage kid getting on a bicycle. Blonde hair, French kid wearing a jacket. I said, "Yeah, he's really good-looking," and he said, "No, no... look, look, look." He just wanted me to look because of the way that he was riding his bike: "He is just so graceful." There is a natural grace

at an age like that, and on that particular person. Not every 14-year-old is graceful. He was not, like, pointing him out in a Michael Jackson sort of way, just really appreciating the grace. And until he said that, I guess I never really thought that maybe that was what I see in a person from, like, 14 to 20, that there is some natural grace that they have. Grace that will be lost, and that they didn't have before. And there's also lots of different kinds of grace, graceful people in different ages. But there is this particular type that's within basically the high school years, that I guess is because they're not quite mature, but then they are also not kids. You know, it's like some in-between era. And that's probably the thing that keeps me in that area.

I know there was a lot of discussion about "the kiss" between the two boys in *Elephant*, and there is also a boy-boy kiss in *Last Days*. Do you see these moments as just being incidental?

Yes, it is incidental. After talking a lot about the kiss in *Elephant*, and now the scene in *Last Days*, without being able to instantly intellectualize it before, it is just a scene from life. It's me not

wanting to leave it out of the story or stories, because I feel that it can happen with our characters. Leaving these pieces of the characters' lives out — "don't ask, don't tell" — is a way of keeping it out of sight, because it causes too much discussion, because it is a homo-oriented scene.

We are used to keeping these scenes out of our films, unless they are political statements. They become huge events when we do put them in. It isn't meant to be anything more than the other kisses or relationships in the films — which is, I guess, a different type of political statement. The two other kisses in *Elephant* go unnoticed because they are hetero kisses. But a kiss between boys (especially if they are the killers) stands out, and probably shouldn't. I think that if the two killers were a girl and a boy, and they kissed, likewise, would be almost mandatory that you have it part of the story. And there would be no discussion. So it is just incidental. We should just let them kiss if they want. ▼

David Weissman is the producer and co-director of the film *The Cockettes*.

## Punk Britten

◀ page 33

ture, nervous system and heart of the music, and, in their hands, it becomes a living organism whose entire life you witness, feel, and respond to. The lapping of the waters in the Venetian canals — where Britten wrote much of the work, and which the Aurny captures to eerie perfection — is a dismayingly dry moment in the Belcea's reading, and nothing that follows plumbs the depths of this wondrous quartet.

Much the same is true when gay composer-conductor-pianist Thomas Adès joins the Belcea for a taut-to-the-breaking point run-through (it's hard to imagine a more apt word) of Schubert's *Trout* Quintet, which fills out a CD featuring Adès' own Piano Quintet (EMI). There's a bit more charm to the proceedings, but the overall effect — from the normally adroit Adès, too — is driven to the point

where you just want it to stop.

Adès is so much the natural heir to Britten that he has become the director of the Aldeburgh Festival, which Britten and his lover Peter Pears established, and where these performances were recorded. The four-year delay in its CD release may have something to do with the fact that no one has yet been able to figure out quite what the 2000 Quintet, written when the young composer was at a dizzying peak of commissionitis and recorded at Aldeburgh a year later, is about.

Composed for and played with the Arditti Quartet, indisputably one of the greatest ensembles playing today, the piece positively screams difficulty, which is hardly unusual for the composer. Normally, however, his music is so strikingly individual, its every effect so telling, that you scarcely notice how impossibly hard it all is because it's so enthralling. The Quintet never lets loose of your attention, but also never quite puts, or gets, you anywhere, either. ▼

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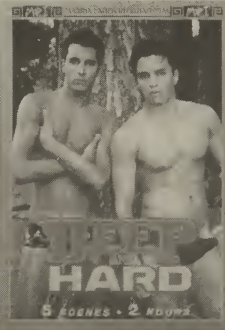
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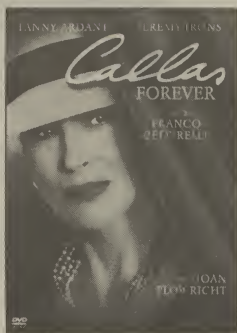
# Fantasizing about La Divina

Franco Zeffirelli's 'Callas Forever' out on DVD

by Tavo Amador

Amazon.com has 491 listings under compact discs for Maria Callas (1923-77). Callas as *Norma*, *Tosca*, *La Traviata*'s Violetta, *La Sonambula*'s Amina, *Il Puritani*'s Elvira, *Aida*, *Madama Butterfly*, *Medea*, *The Barber of Seville*'s Rosina, and *Carmen* among them, often in multiple versions recorded years apart. Callas has been dead for 28 years, stopped singing in public 33 years ago, made her last major recording over 40 years ago, yet remains the world's most famous soprano. People who wouldn't know Renee Fleming from Ian Fleming have heard of *La Divina*, as Italian fans of the American-born Greek singer christened her. In *Philadelphia* ('93), it's her rendition of "La Mama Morta" from *Andrea Chenier* that Tom Hanks so movingly interprets. In *The Lisbon Traviata* ('89), Terence McNally depicts two Callas-obsessed opera queens, and in his *Master Class* ('95), he presents a fictionalized dramatization of her teaching at Juilliard while mourning Aristotle Onassis.

Why the lasting interest? Certainly, the arc of her career: the extraordinary accomplishments of her few golden years; her transformation from an obese, unattractive woman to a slim, *soignée* diva; her mysterious vocal collapse during what should have been her peak period; her celebrated romance with Onassis; the public humiliation when he dumped her to wed Jacqueline Kennedy; and his resumption of their relationship when his marriage proved unhappy, all contribute to the Callas legend. In the end, however, it's her unique interpretations of opera's most celebrated heroines that justify her ongoing acclaim. Love or loathe her, anyone who's listened to Callas in her prime or saw her on stage is unlikely to have forgotten the experience.



In 2002, Callas' friend and colleague Franco Zeffirelli directed and co-wrote *Callas Forever*, which was released in this country last fall. It's a stunning fantasy about what might have happened in the last year of her life, now out in DVD.

The film opens with impresario Larry Kelly (Jeremy Irons) arriving in Paris. He's handling a tour for a rock group called Bad Dreams. He picks up a handsome young artist, Michael (Jay Rodan), and soon decides to see his reclusive old friend Maria (Fanny Ardant). Eventually, he resumes their relationship and gains her trust. At one point, he secretly watches her mouthing the lyrics to "Un Bel Di," then witnesses her tearful collapse, mourning her voice and haunted by her disastrous concert in Japan five years earlier. But Larry has an idea: film Callas in her greatest roles while she lip-syncs to her old recordings. She's reluctant, but finally agrees to make *Carmen*, the last opera she recorded, but a role she never played on stage.

## Return triumph

Filming restores her vitality.

She's recognized everywhere, and relishes the attention. Her perfectionism manifests itself by insisting on endless rehearsals. She flirts with and nearly seduces the young tenor singing Don Jose (the gorgeous Gabriel Garko). When shooting ends, the cast and crew greet her with a chorus of "Libiamo" from *Traviata*. She's thrilled and agrees to make *Tosca*, but singing in her current voice rather than to an old recording. No one is interested. She then realizes that the movie of *Carmen* is dishonest — something she has never been as an artist — and asks Larry not to release it. What will he do?

Ardant is remarkable as Callas. She resembles her: perhaps is a bit prettier, but less striking. Her mouthing of the lyrics is exceptional — she understands the emotions the music conveys, and gives robust, touching interpretations; and is a vibrant, sexy Car-

men. Watching Ardant while hearing Callas is gripping and haunting. She suggests a doomed fatality that is heartbreakingly romantic. Irons matches her superbly — he's self-centered, shrewd, loyal, and truly believes in her. His egoism and passion for work cost him Michael, which he regrets. Joan Plowright is terrific as a gossip columnist who is a friend of both Maria and Larry.

Chanel's Karl Lagerfeld created Ardant's costumes, which suggest the elegant clothes designed for Callas by Milan's Madame Biki. The lush color cinematography and beautiful Paris locations are exceptionally evocative. Zeffirelli's remarkable achievement is a candid, affectionate look at the professional and private Callas, the antithesis of Norma Desmond. She was an artist who would no longer fool herself. Perhaps that was her ultimate tragedy. ▼

## Last Days

◀ Arts cover

to turn into a dead guy will bring what's left of the party to a crashing halt.

There is an odd, *Waiting for Godot*-like quality to watching a band of grown-up kids await their marching orders from a failed god. Luke (Lukas Haas) tries to engage Blake in a problem he's having writing a song. Failing to get any response, Lucas falls back on sex with another member of the entourage, Scott (Scott Green). Apart from Blake's final stab at playing his music — Pitt is transcendent doing one of his own compositions — this boy-sex is the only life-affirming action taking place under this roof.

Pitt and Haas succeed in giving us the dying embers of the relationship between a once-messianic rock star and his would-be apostle. Pitt is especially good at

impersonating a guy who went from being an angry kid to being a grouchy, half-crazy old man without bothering to play at being an old-fashioned adult. The final image of Pitt as the boy-rocker waiting to take his life in the fabled greenhouse rescues that once-terrible media tableau from its tabloid origins.

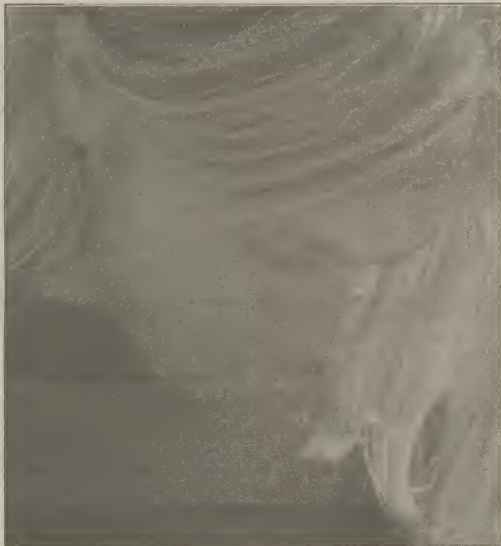
## On the record

Decades ago, Van Sant was traveling through the Bay Area trying to stir up interest in his first feature, *Mala Noche*. When the tape recorder at the radio station broke down, the young filmmaker cheerfully agreed to resume our conversation at home with a more reliable instrument. Along with him came Pepper, the boy boxer/actor who plays one of the Mexican street kids in the film.

With the release of his second feature, *Drugstore Cowboy*, Van Sant struck indie-movie gold and never again had to make himself that available to his public or the press. It's ironic that his new film is informed by the director's own experience with the same overwhelming, giddy, mind-altering fame that seems to have so unsettled Kurt Cobain. Van Sant drew part of his musings over the final hours of Blake, his Cobain stand-in, from his own mad experience trying to provide a roof over the heads of a scraggly bunch of hangers-on.

"You kind of fall into a lot of clichés. You buy the big house because you can; you fantasize about, in my case, buying an expensive car, I don't think Kurt wanted an expensive car. A musician has a much different kind of profile — they're doing something like an incantation over and over again to audiences. There can be bad shows and good shows, but it's almost invisible what they actually do, the aura that they produce during a show, so it's a little different. Having a lot of success for somebody like that can be aggravating, because things actually become much more complicated rather than the fantasy that things will all be magically solved by success. You spend years wondering if there will be even a small amount of money, touring with a punk group or something. If you're actually given success, you become very bitter about 'Why doesn't everything change the way I want it to?'"

Van Sant reflects on the impact



Michael Pitt as Blake: 'When he was gone, it was a noticeable ending.'

Kurt Cobain's death had on the nascent music culture in his part of the country. "He was our Northwest reigning main force in the alternative grunge scene, which had quite a bit of an effect on the music scene in Portland. When he was gone, it was a very noticeable ending to this very big movement."

His inspiration for *Last Days* was always Cobain, but the piece evolved considerably from his first thoughts about it in 1996. "I guess there always was this question as to where Kurt was during the last days of his life. There was this missing period of time. It was always my suspicion that wherever he was, it was probably pretty ordinary. There were probably a lot of moments of reflection. Originally, the guy I cast didn't look like Kurt Cobain. He was 14, named Holgar, from Denmark, with marginal English. Later, I met Mike [Michael Pitt], and I thought, maybe this is a different way to go."

"He was very good at screaming, I liked that. I wasn't sure what we were going to do with the music. In the end, Mike plays a song he wrote."

Part of the story was shaped by how Pitt related to the other characters. "Blake was supposed to get involved with Lukas' character,

but Mike chose not to talk to these people. He's sort of talking to himself. Mike said to me before we started shooting, 'I'm going to talk.' I didn't know what he meant, I don't think he knew what he meant. Then when we started doing it, he just ended up mumbling, which I thought was great. But at first I wasn't sure what it would be like."

Van Sant says he's happy with the way a sex scene between Haas' character and Scott Green's character played. The scene recalled the impulsive kiss in the shower in *Elephant* between the teen killers as they prepare to shoot up their high school.

"I guess the impetus behind those scenes is a reaction to the way characters, if they're heterosexual, might kiss. I mean, nobody asks about the kiss between the football guy and his girlfriend. In *Elephant*, it's a bigger question because you're showing the 'bad' characters kissing, which means maybe they're gay, which I wasn't really trying to say. I was saying they were sort of inexperienced, and they'd never kissed anyone, so because they're about to die, they kiss. In the case of *Last Days*, it's just something that's happening, and we show it in the same way we're showing other things." *Opens Friday.* ▼

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# Scenester wisdom 101

Jennifer Blowdryer explains it all for you

by Zak Szymanski

A lot of trendy people have manic depression, according to Jennifer Blowdryer, who advises budding hipsters to embrace those with the chemical imbalance but to steer clear of their cluttered apartments, particularly because "they cannot focus enough to train their parakeets, which may peck little scars into your wrist."

Blowdryer, the shoddy-chic darling of the queer community and queerish "White Trash Debutante" of the underground art world, has made her mad-hot mark again with *Good Advice for Young Trendy People of all Ages*, an anthology recently released from Manic D Press. Contributors who

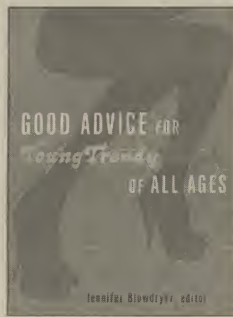
dole out tips on everything from rehab to panhandling will participate in a panel discussion at the San Francisco Public Library's Harvey Milk Branch, 3555 16th St., at 7 p.m. on August 2.

Comical yet serious lessons include those provided by SF author Bucky Sinister, whose church-steeped upbringing, rather than exposing him as a poseur, gave him enough damage credentials to succeed in the subculture. Use your own damage to do exactly the opposite of what is expected, he says; wear a Mohawk or bleached hair long after its heyday, and forgo thrift-store clothing — "the uniform of upper-class children in the Iron Army" — in favor of new threads from Old Navy. Anyone who gives you shit,

he says, can quickly be disarmed with the question, "What'd you grow up, rich or something?"

Polite and correct the book is not, which undoubtedly is its appeal for those looking to stand out in uber-conscious circles. Everybody needs a black friend, says NYC comedian Brother Man X, who divides "the Negro" into four distinct types. Meanwhile, male-to-female transsexuals should pursue genital surgery if it makes them happy, says local writer Sherilyn Connelly, but remember that "the waiter who called you 'Sir' yesterday will not call you 'Ma'am' tomorrow just because of your neo-coochie."

Soak up Clint Catalyst's nightclub rejection etiquette; Princess Kennedy's beauty-school tips;



Lynn Breedlove's pronoun and dick-packing protocol; and the parental wisdom of hip mamas Pamela Holm and Ariel Gore. Or if you find yourself failing as a trendsetter, become a "flunky," advises writer Alvin Orloff, whose years of providing free services to VIPs accidentally opened "the back entrance, as it were, to the trendy universe."

Blowdryer peppers her contributions throughout the book,

slaying readers with a twisted candor that most of us don't recognize or have been trained to censor. If you do sex work, she says, don't forget to announce "every last detail" in articles for high-paying glossies. If you don't do enough drugs, she says, "you'll never understand some of the world's most important songs and stories," and might find yourself left out when people exchange their favorite substance-abuse stories. "Where would I be if I hadn't smoked crack?" she asks. "Tonguetied and speechless, that's where."

A sharp lampoon fit for coffee tables and toilets alike, *Good Advice* serves as a time capsule for the love that dare not speak its name: survival through shameless self-promotion. ▼

## Murderball

◀ page 31

philosophical side to them. Of course, these guys had gone through the most horrific trauma you could imagine. For years, they had to rehabilitate themselves and acquire an egolessness, a humility and a view of the world that was extraordinarily refreshing. We met people we will continue to admire forever, they've become some of our best friends."

Rubin and Shapiro maintain an intimate but decidedly unsentimental relationship with these guys by probing a vicious rivalry that springs up between the American and Canadian male teams. The coach of the Canadian team is a triple-A-type personality, a former player named Joe Soares. Imagine Robert Duvall's Air Force fighter pilot Bull Meechum from *The Great Santini* in a wheelchair. Soares' chief rival is the hot-blooded Texan, Zupan. Their ongoing battle provides a feature-length subplot.

At 18, Zupan's life literally turned upside-down one night. After an evening of heavy drinking, Zupan jumped into the back of his best friend's pickup. Chris Igoe, unaware that Zupan was asleep in the back, drove home drunk and fishtailed the truck. The crash flung Zupan into a local creek, where he clung to a tree limb for 13 and a half hours until rescued by paramedics. The emotional roller coaster that informs the ongoing friendship between



'People can see you as fragile. On the court, it's take no prisoners.'

the spirited Zupan and the guilt-ridden Igoe is an especially haunting chapter of the film. Zupan is candid in admitting that he found it easier to put the whole thing behind him than did his old high-school buddy.

"It's not like he meant to get in

an accident and break my neck. There were two years where we'd talk, and then two years where we wouldn't talk, because we were doing different things in our lives. But the movie's been beneficial for the relationship, he's my best friend. I view him like my brother.

It was hard at first, but if you want to, you can repair anything," Zupan confesses he doesn't really know how Igoe deals with the guilt. "Every time he sees me, he has to think, 'Oh look, it's my best friend, and I put him in a wheelchair.' It's taken him a long time just to forgive himself, but I tell him, 'Look, Chris, it's probably the best thing that's ever happened to me.'"

The feisty Zupan, who admits to loving the life of a wheelchair celebrity, is awed at the filmmaking acumen that went into making *Murderball*, at the way two and a half years of living were distilled into less than two hours. "They had 400 hours of footage, and they depicted our lives as they were."

Shapiro was just as in awe of how violent the quad rugby game was when viewed up close. "Because all you're seeing in close-up is the tricked-out chairs smashing into each other: guys who you thought were fragile flipping over, laying on the ground in a position that it looks like would break their necks again," Rubin says it was actually an advantage that he and Shapiro didn't grow up as sports fans, consequently "we felt this was the coolest fucking thing we had ever seen!"

### Rough riding

Andy Cohen is a startling example of a guy who looks young enough to be an Eagle Scout, until you learn that it was at precisely that age that his serene suburban life changed forever. "At 16, I was a passenger in a car, and my friend

was driving on the freeway. He lost control, hit a tree in the median, the car flipped, and every time it flipped, the roof came down on my head." The baby-faced Cohen is an odd poster-boy for a sport whose entry ticket is earned by breaking your neck. "One of my favorite things about the sport is that it's rough and violent. In the community, people can see you as fragile, and on the court, it's just take no prisoners."

*Murderball* shows a hard-drinking underbelly to life as a quadriplegic. Many guys have lost neither the drive for sex nor the ability to perform. Shapiro jokes that one of the truly specialized pieces of knowledge he got working on the film is the fact that "quadriplegics can get boners while paraplegics can't — stuff I didn't think quadriplegics would talk about, in my ignorance."

Actually, sex is a subject the guys couldn't shut up about, a part of their new lives they're as proud of as their fearsome antics on the rugby court. Says Zupan, "I guess people look at guys in wheelchairs and think, 'Well, they're not going to pull any good-looking women.' But you look around, every one of us has pretty smoking girls." Cohen adds that cruising in a wheelchair gives a guy "a nice eye-line." Scott Hogsett cites one reason quad athletes make out so well. "The girls we have don't see our wheelchairs, they see our personalities. We're fun, outgoing, we don't pity ourselves. We've just moved on, and that's what they love about us." ▼

## Hustle and Flow

◀ page 31

cuts the realistic thrust of the first two-thirds of the film.

The radio screening audience I caught the picture with came to life during the juicy scene where the boys take DJay's hook, "Whoop that Trick," and put that sucker on its feet, complete with unexpected vocal assistance from Lexus. For a few moments, members of the theatre audience were a-rockin' as they sometimes do when they get to discover a moment of pure sweet joy bursting out unexpectedly from the screen.

Terrence Howard is sublime as a character on a short emotional leash for much of the film, in the park gear like his Capri. Anthony Anderson, a comic delight in the *Barbershop* franchise, here tones down his licks to the scale of a

character who's got a lot more to lose than DJay if their stab at stardom goes seriously awry. Taryn Manning, a "snow hoe" whose nerves are as frazzled as her hair, is funny and street-smart as the girl who literally fishes DJay's dreams out of the toilet; and DJ Qualls rules as Shelby, the prodigy beatmaker and cool skinny white dude (with the amazingly soulful eyes) who keeps DJay and Key out of a brawl with the drop-dead funniest line of the movie. "Do we have to do this? Can't we smoke a joint or something?"

What keeps *Hustle and Flow* from being a great or classic film as opposed to merely a good one is the obligatory DJay/Skinny Black fight scene. Ludacris is good at mocking an aspect of his own real-life image, there are funny allusions to the "down low" when DJay finds Skinny Black in an absurdly compromising position in

a men's room stall, but ultimately the sequence plays the crowd for suckers. Pursuing a musical art-form sustained by the fantasies of suburban white kids, rap artists are less gangsters than a specially weird breed of niche businessmen.

On a Houston radio show with the ironically apt name *Damage Control*, rapper Lil Keke, riding the recent wave of Southern regional success, confessed to his fans that he had to reassess his goals — there might not be any gold-plated limos or palace homes in his future. "I wasn't living like a rapper," he admitted, "but I was living like a doctor." If Craig Brewer and his moneyman John Singleton thought they could get folks to buy tickets to a movie with such a realistic ending, *Hustle and Flow* might have lived up to the really fine notes in the first two acts. ▼

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# OUT&ABOUT



Ray Ferrer (aka Cuban spitfire Coco Lopez) reads at Three Dollar Bill Café for "Queer Open Mic," hosted by Cindy M. Emch & Sherilyn Connelly. See Friday.

## Calendare by Mark Mardon



Ladysmith Black Mambazo gave us the sounds of South Africa.

## Groove in the Grove

For possibly the best view of a cross section of San Francisco's diverse populace, the place to be on Sunday afternoons is in old Stern Grove, newly remodeled with spectacular success, now drawing legions of concert-goers to the almost too-popular Stern Grove Festival, which of course is free, thereby subject to the law of the commons (and incessant appeals for donations). But no matter how crowded it got last Sunday, the tempers and fog-dampened temperatures remained cool, the people-watching was first-rate, and Ladysmith Black Mambazo proved a mesmerizing act, giving the huge audience a quiet, funny, incredibly deep spiritual uplifting.

The Grove redesign with its undulating rock terraces and outcroppings amidst the hilly circumference of redwoods and eucalyptus proved wonderful at accommodating more people while retaining the rustic feel that makes Stern Grove so special. The stage redesign as well proved a marvel of esthetics and electronics, affording the tech folks a totally revamped and revved-up sound system and adding a beautiful new wooden stage overarched with sweeping, airy awnings and backed by a beautiful, rustic back-stage quarters. All this was the setting for last week's concert showcasing local treasures Linda Tillery and the Cultural Heritage Choir, steeped in the powerful music of their slave ancestors, and the South African acapella voices and rhythms made world famous by Paul Simon on his *Graceland* album and subsequently on Ladysmith's first album in the US, *ShakaZulu* (1986), produced by Simon and winner of the Grammy for Best Traditional Folk Album.

The previous weekend, Khaled performed, and I am told by some who were there that the renowned Algerian raï musician was quite a sensation, swishing his hips like Tom Jones. On that same line-up is one of my faves, our City's own Asian Fusion sensation DJ Cheb I Sabbah, who rules the roost Thursdays at the Blue Cube.

Still to come at the Stern Grove Fest are The Funk Brothers and Broun Fellinis this weekend (July 24), the San Francisco Opera featuring Carol Vaness and Rod Gilfry and friends next weekend (July 31), Angolan singer Waldemar Bastos with Cabo Verde singer Maria de Barros on August 7, the Dirty Dozen Brass Band along with Cajun/Tex-Mex/Caribbean band Beausoleil Avec Michael on August 14, and finally, on August 21, the Youth Speaks Slam Champs along with headliners daKHA Hip Hop Orchestra. ▼

## Fri 22

### Marga Gomez/Los Big Names @ The Magic Theatre

Opening night: Jonathan Reinis Productions presents acclaimed Latina comic actress Marga Gomez in the hilarious premiere of *Los Big Names*. Set in the New York Latin show business world of the '60s and Hollywood of the '90s, it follows the lives of a Latino family of three pursuing their dreams of fame and fortune. \$20-\$38. Previews July 8th (8:30pm), 9th (6 & 9pm), & 10th (3 & 7pm). Opens July 13 & runs thru Aug. 21. Wed-Fri. at 8:30pm, Sat. at 6 & 9pm, and Sun. at 3 & 7pm. Magic Theatre, Building D., Fort Mason Center. Tix: 415-441-8822; www.magictheatre.org

### Ray Ferrer/Queer Open Mic @ Three Dollar Bill Café

Three Dollar Bill Café presents "Queer Open Mic," hosted by Cindy M. Emch & Sherilyn Connelly. It's a rowdy rockin' revolution for queers and allies of all stripes to share art, poems, thoughts, conversations, passions and a damn good cuppa joe. Featured performer: Ray Ferrer, a humorist and drag performer who explores race, gender, and bad pop culture. He performs in drag as Cuban spitfire Coco Lopez, and is working on adapting Coco's life story into a film project. Open mic readers get 5 minutes. Fri., July 22. Sign up at 7:30, show at 8pm. Three Dollar Bill Café, 1800 Market at Octavia (in the LGBT Center). \$1-\$5 donation (NOTAFLOR). Info: www.sfcenter.org; www.threedollarbill.com

### Hush Up, Sweet Charlotte @ Lorraine Hansberry Theatre

Runs thru July 31: Make It So Productions presents Matthew Martin and Arturo Galster in *Hush Up, Sweet Charlotte*, directed by Matthew Martin, a side-splitting parody of the original book & cult film *Hush...Hush, Sweet Charlotte* (1964) which starred Bette Davis and Olivia DeHavilland. \$27-\$32 (\$5 off students, seniors, groups of 10). 8pm (2pm Sun.). Lorraine Hansberry Theatre, 620 Sutter St. at Mason (Union Square). Tix/info: 415-474-8800; TIX Union Square; ticketweb.com. Info: www.makeitsoproductions.org

### In The Dark

#### @ Jon Sims Center

"In The Dark," a Work-in-Progress theater performance. Written by USC Professor of Asian American Literature Viet Nguyen, "In The Dark," is a story told with sharp political bite and taught suspense. It brings together the Vietnamese American experience and contemporary U.S. politics. Everything gets screwed with here: gender, moral certainty, and, especially, men. The story follows two lesbians, one of whom is Vietnamese. A visit from her former lover, and the revelation of a crime, ruptures her peaceful world. Guest Performers, THE KAMIKAZE THEORY, a spin-off of Theater Rice, is one of the craziest Asian American theater troupes around. All original material. All comedy, or drama, or improv—whatever: They just do what they damn please! Q&A with Artists both performances. 8pm. Jul 22 & 23. 1519 Mission St. Info: 415-554-0402; www.jonsimsctr.org

### The Thousandth Night

#### @ Aurora Theatre, Berkeley

Extended thru July 31: *The Thousandth Night*, starring solo performer Ron Campbell in a commanding turn as a concentration camp-bound entertainer spinning stories to save his life. Set in 1943 at the height of World War II in occupied France, *The Thousandth Night* is a one-act play with one amazing man interpreting 38 different characters. Entertainer Guy de Bonheur, played by Campbell, must perform each of the stories from the *Tales of the Arabian Nights* in order to save his life. Newly designed production directed by award-winning director Jessica Kulzarsky. \$36. Plays July 23-23 at 8pm; July 24 at 2 & 7pm; July 27-30 at 8pm; and July 31 at 2pm. Aurora Theatre, 2081 Addison St., Berkeley. Tix/info: 510-843-4822; aurora-theatre.org

### Terese Genecco/Drunk With Love @ NCTC

The New Conservatory Theatre Center's 2005 In Concert Series, "Now and Then," presents Terese Genecco in the world premiere of *Drunk with Love*—A Tribute to Frances Faye, directed by Mark Gagné with musical direction by Amy Engelhardt. Bay Area Cabaret 2003 Entertainer of the Year Terese Genecco, backed by her "little big band," blends her own incredible talents with the wit, wisdom and wonder of Frances Faye. \$15-\$28. Runs thru Aug. 14. Shows on Fri.-Sat. at 8pm, Sun. at 2pm. NCTC, 25 Van Ness Ave. Tix: 415-861-8972; www.nctcsf.org

### Whoop-Dee-Do! @ NCTC

Extended thru Aug. 14: New Conservatory Theatre Center presents the musical extravaganza *Whoop-Dee-Do!*, directed by Ed Decker, with musical direction by Michael O'Dell and choreography by Tom Segal. Conceived/created by Charles Catanese, Howard Crabtree, Dick Gallagher, Peter Morris and Mark Waldrop. \$20 Wed; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat. Showtimes 8pm Wed.-Sat.; 2pm Sun. NCTC, 25 Van Ness Ave. near Market. Tix/info: 415-861-8972; www.nctcsf.org

### HEN! The Musical

#### @ NOHspace

HEN! The Musical—an original production created and directed by Margery Fairchild, composed by Jesse Lovejoy Baldwin & Margery Fairchild. HEN! weaves eight characters into a surreal historical collage. A kindly whore with a broken heart is attended by four 18th century French courtiers; a Victorian suffragist is at the mercy of a volatile magistrate; a mute paige boy with a tragic past comes of age; a dead saloon pianist from the Old West woos a pregnant Dust Bowl-era migrant worker. The performance is a stylized expression of "magical realism" as well as a metaphorical representation of current social issues, particularly of reproductive freedom. \$15-\$20 (Thursdays are pay what you can). Plays July 21-24 and 28-31. Thu.-Sat. 8pm, Sun. 7pm. NOHspace, 2840 Mariposa St. (Project Artaud). Tix: 415-621-7978; www.henhemusical.com

### Bayennale 2005 @ The LAB

The LAB will host an opening night party to kick off the first-ever Bayennale, an international open invitation for visual and performance artists. Sponsored by the Port of Oakland, the Bayennale is the brainchild of conceptual artist Lowell Darling. The LAB will present a performative installation by Polish artist Monika Weiss entitled *Lethe, Drawing River*, based on the mythological river of forgetfulness. Audience members will be invited to participate or simply enter the performance, creating a communal space inside The LAB's main gallery. Argentinian artist Lucresia Troncoso will exhibit in installation three years in the making with human hair, thread, wire and paint. London-based artist Stephen Walter will exhibit his landscape drawing and create spontaneous, live work inspired by local signs and symbols. Free. 6-9pm Fri., July 22. Gallery open Wed.-Sat. 1-6pm (free). The LAB, 2948 16th St. at Capp. Info: thelab.org; bayennale.com

### Men Connecting Series

#### @ AHP Services Center

"Connecting with our Bodies: How Do We See Each Other?" There's a lot of pressure to have a "good" body. Some of it comes

from society and some from personal expectations. Join Men Connecting in looking at body image and the ways it affects how we see each other as gay men. First of a two-part free workshop series. Fri., July 22, 6:30-9:30pm. AHP Services Center, 1930 Market St. Space limited. Pre-registration required: 415-476-6448, ext. 1.

### Karma/TeMA @ El Rio

KARMA presents TeMA, a great World Music night with DJ's Garcia and Suresh spinning the hottest Salsa, Samba, Desi Beats, Dancehall, Reggaeton, Afrobeats, Hip-Hop, Bhangra, and House. Hot Go-Go Dancers. Hookas on the patio. New Outdoor Heaters. All Nations and Persuasions Welcome. 10pm-2am. Free b4 10pm, \$5 after. Every Friday Night at El Rio, 3158 Mission St. Info: 415-282-3325; www.elriosf.com

## Sat 23

### Lamplighters/The Gondoliers @ YBCA

The world famous Lamplighters of San Francisco present the delightful Gilbert & Sullivan opera *The Gondoliers*. Italian folk dances such as the tarantella and saltarello jostle with other vivacious national dances such as the cachucha Gypsy dance from Spain, and operatic influences including Bellini, Bizet, Handel and Mozart. Sung in English. Lamplighters is now in its 53rd season in SF under the direction of Barbara Heroux. Featuring a 50-member cast and the 21-piece Lamplighters Orchestra under the baton of music director Baker Peebles. \$32-\$44 (discounts for seniors, students, children; Thu., July 28 is pay what you can night). Preview Fri., July 22. Open Sat. July 23 at 8pm. Runs thru July 31 at YBCA in SF and Aug. 4-6 at Dean Leshner Regional Center for the Arts, Walnut Creek. Tix: 415-978-2787 (SF) or 925-943-7469 (Walnut Creek). Info: www.lamplighters.org

### Slow Falling Bird

#### @ EXIT on Taylor

Preview: Crowded Fire Theater Company presents Christine Evans' *Slow Falling Bird*. An explosive, surreal portrait of refugees and prison guards in Australia's immigrant detention camps. As the tide of refugees fleeing from war-torn parts of the world grows, Evans asks us to explore the question of how we take them in—or leave them on the outside. Directed by Crowded Fire Artistic Director Rebecca Novick. Previews on July 23, 25, 28 & 29; Opens July 30; Closes Aug. 20. Runs Thu., Fri. & Sat., Aug. 4-20. 8pm. \$18-\$25 (\$30 Opening Night). Pay-what-you-can previews. EXIT on Taylor, 277 Taylor St. Info: 415-d675-5995; www.crowdedfire.org

### Pee-Wee's Big Adventure @ 'Midnight Mass'

Landmark's Bridge Theatre presents "Midnight Mass" hosted by Peaches Christ, featuring Pee-Wee's Big Adventure. Join Peaches and pals as they learn a valuable lesson and receive special guest visitors (including "Charo") at Peaches' Playhouse. Remember to scream real loud! Sat. July 23 at Midnight. Bridge Theatre, 3010 Geary Blvd., three blocks west of Masonic. Info: 415-751-3213; www.peacheschrist.com



Solo performer Ron Campbell takes a commanding turn as a concentration camp-bound entertainer in *The Thousandth Night* at Aurora Theatre in Berkeley. See Friday.





SFPALM presents *SHOW BUSINESS: Irving Berlin's Broadway*, a major exhibition celebrating one of America's greatest songwriters. See Tuesday.

#### Snapshot of Diversity @ SF Citadel

SF Citadel and Ms. Heart present the Bay Area Women of Color BDSM Photo Project, "A Snapshot of Diversity." Projected photo show & panel discussion w/intro by Ms. Heart & moderated by Master Hines. Beautiful photo slide show designed by Andrew Morgan. \$20. 2-4pm. Doors open 1:30pm. Open to all (minimum age 18 yrs). 245 8th St. Info: 415-626-1745; www.sfcitadel.org; mistressheartsf.com

#### Schematics from a Memory Grid @ Intersection

Film/video program, "Schematics from a Memory Grid," curated by filmmaker Dolis Medina, reflecting the urban fabric of SF, including Panorama by Michael Rudnick, Premonition by Dominic Angerame, I Reminisce by Veronica Majano, N-Judah 5:30 by Sam Green, and more. Presented in conjunction with Blueprints, Intersection's 40th Anniversary Exhibition, with works speaking to the notion that history is charged and lodged in physical material and in the earth. Free. 7pm. Intersection for the Arts, 446 Valencia St. (btwn 15/16). Info: 415-626-2787; www.theintersection.org

#### Electric Vardo @ Elbo Room

Das Collective presents "Electric Vardo," a celebration of the Global Gypsy Trail through live music, DJs, dance & visuals. Featuring Tabla Rasa (Tim Witter & Jim Santi Owen, co-directors), a world-class Indian percussion ensemble; FRÉDERIQUE (Belly Groove), doing urban tribal belly dances; DJ Dragonfly, creator of Groove Garden gatherings, offering his GaiaTonic Grooves; DJ Sep, founder of Dub Mission; co-founder of Electric Vardo, offering cutting-edge dub and roots reggae; and DJ Amar (www.bansuri.net) offering the best of world fusion. \$8 adv; \$10 door. 9:30pm-2am. Elbo Room, 647 Valencia St. at 17th St. Info: 415-552-7788; electricvardo.com. Tix: jambasetickets.com; ticketweb.com

#### Will Clark's Porn Idol @ Powerhouse

Sign up with a bartender to enter Will Clark's porn competition, with porn company scouts as judges, including Sister Roma, Billy Worthen, Kristofer Weston, Keith Webb & LA Drag Diva MOMMA. Prizes include 2 tix to "Bad Boys by the Bay." \$5 (benefits Magnet). 10pm. 1347 Folsom St. Info: www.powerhouse-sf.com

#### DRUNK & HORNY @ Underground SF

Twice as DRUNK... twice as HORNY, now "DRUNK & HORNY" happens twice a month. Twice the screaming, sloshing, staggering superstars; twice the drunk DJs; twice the Go Go's; twice the hangovers; twice the getting laid. DJs: BIG RED, ANDRE + guests. SuPER TRIPPy Visuals by Corey. 2nd & 4th Sat. After party location announced at club. Doors open 9pm. 424 Haight St. btwn Fillmore & Webster.

#### GameBoi @ The Blue Cube

Come join the hottest hip hop & pop video dance party of Norcal, GameBoi San Francisco! A huge Asian crowd turns out for this popular event. With VJ LaRock and DJ Snake. 18+ w/ID. 9:30pm til late. The Blue Cube, 34 Mason St. Info: www.bluecube.com; gameboisf.com

## Sun 24

#### Midsummer Night's Songs @ Martuni's

Four talented jazz divas in concert: Terri Kelly, Christine Uomini, Maria Diamond and Marie Louise Clark. \$10 at the door. 6-8pm. 4 Valencia St. Reservations: 415-647-0627.

#### Grants Give-away @ Eagle Tavern

Join the Sisters of Perpetual Indulgence at the Eagle as they giveaway their Pink Saturday grants. Beer, big bucks, boys and the legendary big pink cake! Sun, July 24, 3-7pm. Eagle Tavern, 398 12th St.

## Mon 25

#### Rebecca Solnit

#### @ ACWLP for Books

Renowned local writer Rebecca Solnit (River of Shadows, Wanderlust) offers a deeply personal new book reminiscent of those by Annie Dillard and John McPhee: A Field Guide to Getting Lost, a meditation and exploration on the very act of getting lost—whether in the pleasures of an experience, in the places we traverse, or in the stories we tell about our own lives. 7pm Mon., July 25. A Clean Well-Lighted Place for Books, 601 Van Ness Ave. (at Opera Plaza). Info: 415-441-6670; www.bookstore.com

## Tue 26

#### Irving Berlin's Broadway @ SFPALM

Exhibition Opening Celebration: The SF Performing Arts Library & Museum presents *SHOW BUSINESS: Irving Berlin's Broadway*, a major new exhibition celebrating the work of America's great songwriter, Irving Berlin. Featuring a preview of the exhibition before it opens to the public, and live performances of Berlin songs by Andrea Marcovicci, Meg Mackay and Billy Philadelphia. Opening party Tue., July 26. 6-8pm. \$40 gen/1; \$30 SFPALM Members. Exhibition open to public (free admission) July 27-Dec. 17. SFPALM, Veterans Bldg., 401 Van Ness Ave. at McAllister, 4th floor. Info: 415-255-4800; www.sfpalm.org

#### Lesbian Publishers @ Harvey Milk Library

Program: Lesbian Publishers: A Historical Perspective and a Current View. Join Carol Seajay, Barbara Grier, Frederique Delacoste, Renate Stendhal and Joan Pinkvoss. Topics include: the old days of publishing lesbian pulp romance; publishing as a political activity; international publishing; and more. Free. Tue., July 26 at 6:30pm. Eureka Valley/Harvey Milk Branch, SF Public Library, 16th St. btwn Sanchez & Noe.

#### OUT Spoken

#### @ Comcast Ch. 11

OUT Spoken episode 9, featuring exclusive interviews with Patti LaBelle, The Village People & Minnie Driver. On the couch with

co-host Donna Sachet, OUT Spoken news correspondent Molly McKay of Equality California, Dr. Carol Queen, sexologist from Good Vibrations on the 125th anniversary of the vibrator, and Ronald Chun for City Assessor. Chun brought forward legislation that grants same-sex SF domestic partners equal rights in regards to proposition 13. Gala Wrap-up and news segment provided by QTV, hosted by Rahn Fudge. Watch ComcastSF Vh. 11 on July 26 at 6:30pm. Encore presentations July 27, 8:30pm, July 30, 7pm & July 31, 8pm.

## Wed 27

#### Book Discussion Group @ Harvey Milk Library

Book Discussion Group: This month we will be discussing *China Boy* by Gus Lee. This lively group is open to everyone. Free. Wednesday, July 27 at 7:30pm. At the Harvey Milk Branch of the SF Public Library, 16th St. between Sanchez and Noe.

#### Jock Talk

@ GLBT Historical Society  
National Center for Lesbian Rights (NCLR) Sports Project Coordinator Helen Carroll will be the featured speaker in a special "Jock Talk" event, "An Explosion in Sports History." Carroll will explore how athletics have become one of the most prominent arenas for civil rights. The NCLR has assisted GLBT athletes at all levels of play, from recreational to professional, and in both men's and women's sports activities, to gain acceptance and belonging. Today, the playing field has been prepared for rapid progress. The "Jock Talk" series accompanies the GLBTHS Main Gallery exhibit, "Sporting Life: GLBT Athletics and Cultural Change from the 1960s to Today." Free. 6-8pm. GLBTHS, 657 Mission St., Suite 300 (btwn 3rd St. & New Montgomery).

## Thu 28

#### Crossings/Bayennale'

@ SomArts Cultural Center  
Opening reception: As part of the first Bay Area biennial, "Bayennale," SomArts hosts three arts organizations in three group shows exhibited in one space as "Crossings: a gathering of artists." Unique works exhibited by cutting-edge groups ARTWORKSF, Artship and BorderZone Arts. The Bayennale is an artist-driven, high-energy, organically formed, Bay Area-wide, international, biennial arts fest modeled after the London and Berlin Biennales. Reception July 28, 5:30-7:30pm. SomArts, 934 Brannan St. Info: 415-552-2131; www.bayennale.com

#### HIV/AIDS Art Therapy @ ELLIPSE, San Mateo

ELLIPSE Peninsula AIDS Services offers "HIV/AIDS Art Therapy" facilitated group meets for the purpose of self discovery, using art as a means of excavating deepest feelings and creative authentic selves. Meetings held 1:30pm Thursdays at ELLIPSE, 173 South Boulevard, San Mateo. Drop-ins welcome, 8-week commitment encouraged. Group ongoing through end of year. Call Dwight to register: 650-572-9702 or dwight@ellipse50.com.

#### Crafty Bitches, Too @ Femina Potens

Crafty Bitches, Too: weekly knitting, crocheting, needle pointing, crafting, chatting, circle for transfolk and ladies. Yummy snacks, tea, and drinks. Come hang out, make a scarf, make a friend, or bring a friend. If you don't know how to crochet or knit but want to learn come on down and bring some yarn and needles. Free. All ages. Every Thu., 7-9pm. Femina Potens, 465 South Van Ness. Info: www.femina-potens.com

#### Ple-Dore Alley Party @ Eagle Tavern

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# Jessi Ahart sashed Int'l Ms. Leather

Suka Malone is Int'l Ms. Bootblack 2005

by Mister Marcus

The hot spots on the leather/bear agenda last weekend were in Omaha, Nebraska for International Ms. Leather (IMSL), Toronto, Canada, for Folsom North, and Guerneville, California for Lazy Bear Weekend at the Russian River. It's impossible to be in three places at once, so my path took me to Omaha for the stepping aside of IMSL 2004, **Lori Ellison**. I departed for home from the host hotel in Omaha early Sunday morning with IML **Michael Egdes** who was headed for Toronto for Folsom North, after a great weekend in the heartland of America.

The temperatures in Omaha hovered in the mid to high 90s, but that didn't dampen the spirit of a couple hundred leather women and quite a few leather men who were there to support their sisters. **Jon Krongaard** of Chicago and **Connie Cox** of Charlotte, North Carolina co-emceed the weekend proceedings including the meet & greet on Friday, silent auction, basket auction, and an on-stage tattoo contest during the IMSL competition.

There were three women (**Jessi Ahart** of Baltimore), "**Eddy**" from Columbus, Ohio and **Lady Faye** from Dallas) and one bootblack (**Suka Malone** of Chicago) vying for the IMSL and ImsBB titles. The three IMSL contenders faced judges **Tamara Parker**, **Rik Newton-Treadway**, **Vicki Knight**, **Dossie Easton**, **Boy Levi**, "**Kayte**" and **Craig Heslop**.

Volunteers with the Kansas City Leather University presented workshops and did an outstanding job with their subject matter. The workshops were well attended and everyone agreed their horizons were widened in certain areas of BDSM subject matter.

During the IMSL competition itself, a tattoo contest took up



International Ms. Leather 2005 **Jessi Ahart** of Baltimore, left, shared the winning moment with **Suka Malone** of Chicago, the new Int'l Ms. Boot Black 2005. They were chosen in Omaha last Saturday, July 16.

time normally used for announcing various leather events around the world, and nine contestants appeared in that short interlude.

A local tattoo artist and audience applause selected the winner, which turned out to be American Leather Woman **Amanda Farrell**.

After outgoing IMSL **Lori Ellison** gave her stunning and stirring step down speech, the female leather title holders (about a dozen or so) in the audience swarmed the stage and doused Lori with that silly putty string and Lori looked like a snow woman when their canisters were emptied. Howls galore in the audience. Int'l Ms. Bootblack 2004 "**Izzy**" gave a short and concise speech too and got a standing ovation for her efforts.

The moment of truth arrived; **Ms. Suka Malone** managed to obtain the necessary points to become International Ms. Bootblack 2005 to much applause. She bootblacks regularly in the leather bars in Chicago and is a knowledgeable



After outgoing IMSL **Lori Ellison** gave a dynamic stepping aside speech, the female leather title holders in the audience bombarded her with Silly String! She was a good sport about it.

bootblack with a delightful personality.

There were no runner-ups  
next page ►

## EVENTURES IN LEATHER

### Weekend, July 22-24

Mr. and Ms. Alameda County Leather contest with a meet and greet at the Turf Club on Friday MC'd by Jeff Tucker and Skeeter. On Sat. night, Lenny Broberg & Donna Sachet will MC the contest at the Hill & Valley Club in Hayward. Ducats are \$20 advance or \$25 at the door. Tix can be ordered online at [www.frantix.net](http://www.frantix.net). For info: [www.acleather.org](http://www.acleather.org).

### Wednesday, July 27

Leather Buddies at 933 Harrison. The rules: No sneakers, no cologne, and no attitude. You will be snifed! Call 777-HEAD.

### Thursday, July 28

Pre-Dore Alley Fair party at the Powerhouse from 2100 to Midnight. Sanford Hemmer will MC and Lenny Broberg will auction. The event features porn actors for a night of rough trade and boots.

### Friday, July 29

SF Leather Daddy XXIII contest at the Eagle Tavern tonight at 2100. Doug Mezzacapo steps aside. Don't miss this one!

Also, SF chapter of the Men of Discipline (MOD) is having a private play party at a location

you can find out about at [www.menofdiscipline.org/playparty.html](http://www.menofdiscipline.org/playparty.html).

### Weekend, July 29-31

Master/slave conference in Washington, DC for more info: [www.masterslaveconference.org](http://www.masterslaveconference.org)

### Saturday, July 30

Bad Boys by the Bay-A Burlesque Show at Studio Z (314 11th St). Tickets are \$60 advance, \$75 at the door! Open bar, silent auction, porn actors, drag queens. To benefit Magnet.

The 15 Association monthly play party at that secret location. For information, call 673-0452 or: [www.the15association.org](http://www.the15association.org).

### Weekend, July 29-31

Canadian Leather Man/Woman/Boy contest in Montreal, Canada during Montreal Pride. Host hotel is Delta Centre-Ville. For more info, email to: [mrnlaint92@sympatico.ca](mailto:mrnlaint92@sympatico.ca).

### Sunday, July 31

It's the Dore Alley Street Fair — same location, same mob of leather/fetish/bdsm people from both local and international scenes. Be there!



# Seamen stains

by John F. Karr

Owen Hawk — now there's a bad boy. He makes me wanna smoke and drink and dance a hootchie-koo. There's some serious intent to get down there. And he don't care if it's your groove or his. Hell, he'll do 'em both — he's eagerly versatile. It's a sexuality just made for porno. So wouldn't it be a good idea if he actually made the porno he was in, infused entire movies with his hot-brand sexual personality? That was the expectation when the star founded his own company, Dark Alley Media. But there's a little more that goes into moviemaking than one performer's ability to act out, and despite Hawk's valid creative idea and earnest effort, Dark Alley's initial release is just short of successful.

It's not that the ingredients of *Mutiny — Shipmates Revenge!* aren't good, because for all intents and purposes, they're fine. First of all, the shooting locale is striking. It's an absolute wreck of a freighter, so rusted out and ravaged with decay it looks like the aftermath of some seafaring horror flick. As it creaks and groans into oblivion, it nearly upstages the performers.

Besides a newcomer or two, they're a bunch of Hawk's buddies, with similar MO. Hawk stars in two scenes, plying himself with a dildo at his first appearance, and then squatting forcefully on Rick Gonzales' cock during a threeway that includes sleazy Jake Corwin. Jake's a staple of fetish-and-kink film, and his major contribution here is pissing over Hawk's backside and directly onto his rosebud. In the finale, Hawk eggs on all the guys during their mutinous abuse of the Captain, who gets gangbanged, dildoad and DP-ed. It's



the Captain's sadistic treatment of his crew that ensures he's going to get what he deserves. He steps on a crewmember's face when he forces the guy to lick his boots, and then flogs him without

mercy (when Ian Alexander's helplessly suspended upside-down, he doesn't appear to be acting as he quite piteously begs the Captain to stop).

Matthew Green plays the Captain with swagger.

He's a beefy guy; his cockringed and uncut tool is a heavy whopper weighted down by a thick PA.

The last well-known performer, Carlos Marquez, may not dabble in kink, but I get a boner just looking at the ballooning brawn of his compact body. I've got a fetish for muscle midgets, and Marquez is prime — his muscle threatens to burst outa his taut skin, and he's got full-sleeve tats on both arms, too. He has a threeway with Captain Green and newcomer Tim Rusty, a wispy redhead whose asshole is first-blush-of-dawn satin, and of extreme capacity. Rusty, the palest of white boys, is also seen getting topped by the darkest of black boys, Jamal.

Despite these attractions, *Mutiny — Shipmates Revenge!*

lacks more than just a possessive apostrophe in its title. It's hard to pinpoint exactly why the ship's grunge is more memorable than the cast's, but there's a remove between the action and our response. Since the cast give it a game go, they can't be blamed. It's gotta be the director, listed as Matthias von Fistenberg, and said to be making his first movie. I don't know who he is, or what his experience may be. He's clearly using a *nom de porn*; he might even be Mr. Hawk. Whoever he is, his work lacks presence. He's rather dryly documented the sex, without being able to either encourage or to capture his performers' energy. For instance, even when I was a kid, my parents spelled out the word dildo because hearing it said sent me into fits and spasms. Yet the sight of one here triggered mere acknowledgement. Maybe it's Owen's uncharacteristically timid self-application; Corwin works it with more gusto, but abruptly discards it. Von Fistenberg also makes strange decisions. For example, instead of watching the amazing receptivity of Green's asshole as it's worked by a humungous black dildo during his punishment, von Fistenberg dwells on the guys jacking off on him. Their response is a good one — no doubt we would have done the same — but wouldn't better acquaintance with the cause heighten the effect?

The energy of Hawk's cheer-leading breaks through the scrim twice, and Green's sure game in the finale. Although the flogging is truly harsh, the gangbanging, bootlicking, and a good deal of the plain ole fucking aren't rough action. They're the enactment of rough action, a reasonable facsimile. To which I had a reasonable facsimile of a response. ▼

www.DarkAlleyMedia.com.  
Karnal Knowledge reviews are archived at [www.ReelGuys.org](http://www.ReelGuys.org).



## Karnal Knowledge

## Mister Marcus

◀ previous page

named for IMsL 2005. Former IMsL's were on hand with the sash, medal and plaque and there was bedlam in the house as Jessi Ahart was announced the winner. Flash bulbs exploded and a rush to the stage to congratulate the new icon. The IMsL 2005 contest became history.

on Sunday morning a victory brunch was held at the host hotel, but my deadline precluded my attendance. The final event of the weekend was a pool party on Sunday night.

Congratulations to Jessi and Suka! The leather community looks forward to meeting you, and soon!

### Poster deadline Aug. 15

Hopefully you realize that August 15 is the deadline for the Folsom Street Events Fair Poster Art Competition, which is open to all forms of flat art (2D) including photographs. Up to ten finalists will vie for prizes of \$400, \$200 and \$100 for first, second and third place. In addition, a "people's choice" award of \$100 will be given to the finalist receiving the most votes from viewers. Online viewing will be available and on display at the Folsom Street Fair for the finalists.



International Mister Leather Michael Egdes beams with pride with his new title wife IMsL Jessi Ahart shortly after she was sashed at the Club Max in Omaha.

### Update on Int'l. Leather Sir/boy

There is no Northern California Leather Sir/boy contest being held, but unconfirmed reports allege that the winners of the Sacramento Leather Sir/boy contest held earlier this year would represent Northern California at

the finals in Atlanta in October. If this news is true, congratulations to Sir Mike Kelly and boy Darryl Stroh. See you in Atlanta!

That's it for this week. As reports on Folsom North and Lazy Bear Weekend filter in, you'll be the first to know about it. ▼

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drawing (c) Ian Smith



# Venus envy

Meet the trannies shaking at the shack

by Mike Sher and Mark des Jardins

It's a little before midnight on Tuesday, and things are already jumping at The Stud, 399 Ninth Street (at Harrison). The music is pounding. Trannies of all shapes and sizes, reeking with glamour. Their admirers. Every race and possible sexual configuration. They're all waiting for Trannyshack and Heklina, who'll preside over this very San Francisco mix of songs and showbiz at The Stud.

We're talking with Mike McElhane, who's relaxing behind The Stud's long bar. Mike, believe it or not a part-time belly dancer, owns the place with Ben Guibord. He tells us how The Stud started in 1966. It was then on Folsom near 12th, the site now occupied by the Holy Cow. Hamburger Mary's was across the street. Things went along fine until 1987, when Alexis, the landlord, tried to take control of the place. The club moved in 1987 to

its present location, right around the corner from the B.A.R.

At the time of the move, The Stud was owned by Jim Fleckstein, whom many called "Eddie." Eddie died under mysterious circumstances. His body was found at the foot of his Potrero Hill apartment. Did he jump? Did he fall? Was he pushed by rough trade he enjoyed picking up? We'll never know.

What we do know is that after probate, Ben wound up as the owner of the place. Mike came on board in '96. By coincidence, both of them had the same birthday, June 24, and they considered this a

good sign.

Before becoming The Stud, Mike tells us, the present location had several transmogrifications. For a while, it was "Club 9," and featured artists like the just-starting-out Chris Isaak. For a while, it was "The Arena," a club operated by the B.A.R.'s own Mister Marcus, with leather on the menu. The building itself goes back to the 1920s.

How to describe the patrons of

The Stud? Mike tells us, "The world comes here." Looking at the polyglot collage on the wall of Trannyshack highlights, he's right. The emphasis is on Bohemia and the artistic lifestyle.

## Love shack

The highlight of The Stud's week is Trannyshack, every Tuesday at Midnight. Heklina, who tells us she took her name from a volcano in Iceland, presides. Mike describes the show as ranging from "drag to outrage," and on the night we attended, this was ever so true. What impressed us was that besides cross-dressing balladeers, most lip-synching, people from local shows got introduced, so one could learn a lot about what's going on in the local theatrical scene. There's a substantial New York connection, too: Lady Bunny had been a guest a week before we visited, and they've also featured Varla Jean Merman and Chi Chi LaRue. Cover is \$7, and it's definitely worth it. If a performer is in the hospital, Trannyshack will hold a fundraiser.

But Trannyshack isn't everything. On Saturdays, you can



That's entertainment: Casper does contortions onstage as Heklina looks on.

party sweetly at Club Sugar, featuring house and funk. Cover is \$9. On the second and fourth Sunday each month, it's Planet Big. This is for big men and their admirers, and Mike says you'll see lots of chubs and bears.

During quieter times, there are three pinball machines and a pool table. Happy Hour runs from 5-10 p.m., with \$1 off domestic brews and well drinks.

Sometimes, there are live performers. Mike tells us the Scissor Sisters had one of their first gigs

here. Sometimes, the glamour is in the audience — Mike has seen John Waters and Michael Stipe of REM, among others. All the time, there's the excitement of seeing polysexual San Francisco you might not have thought existed turning out for Trannyshack and other events at the Stud. ▼

**The Stud Bar, 399 9th St., SF. (415) 863-6623. Open Tues., Sat., 5 p.m.-4 a.m., Wed.-Fri., Sun., 5 p.m.-2 a.m.**

## In The Bars

# Sound of summer soundtracks

by Gregg Shapiro

What did you think the odds were that television soundtracks would become more interesting than the soundtracks to movies? If you didn't have an opinion on the subject, now might be a good time to find one.

Even though it's lacking Thomas Newman's memorable main theme, *Six Feet Under: Everything Ends - Music from the HBO Original Series, Volume Two* (Astralwerks) has enough cool, thought-provoking music on it to make any absences negligible. Opening with the late Nina Simone's singular rendition of Leslie Bricusse and Anthony Newley's "Feeling Good," in which everything is new, the soundtrack also

boasts other strong female artists such as Irma Thomas and Bebel Gilberto. Check out the track "Amazing Life" by British electropop diva Jem. Other UK stars appearing on the soundtrack include Radiohead ("Lucky") and Coldplay ("A Rush of Blood to the Head"), while the cutting-edge North American music scene is represented by Death Cab for Cutie ("Transatlanticism") and exclusive tracks by Interpol ("Direction") and The Arcade Fire ("Cold Wind"). Caesar's cover of "Don't Fear the Reaper" is certainly apropos, and "I'm a Lonely Little Petunia (in an Onion Patch)" by Frou Frou lead singer Imogen Heap is truly a bonus track.

With only a handful of songs repeated, *The Old Feeling: Classic Ballads from The Judy Garland*

*Show* (Savoy Jazz/SLG) augments the 2002 disc *The Judy Garland Show: The Show That Got Away*. *That Old Feeling* includes a different Tony Bennett duet ("I Left My Heart in San Francisco") than the one on *Show That Got Away*. It also features other performances from her celebrated CBS-TV series, including "Once in a Lifetime" (yet another Bricusse/Newley tune), "I'm Always Chasing Rainbows," "When Your Lover Has Gone" and "Lost in the Stars."

Popular FX series *The Shield* features Michael Jace playing gay cop Julien Lowe. Lead actor Michael Chiklis sports a shaved head and pumped-up look that has appeal to many within the gay community. So how does *The Shield Soundtrack: Music from the Streets* (Lakeshore) stack up? Well,

next page ►



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## Venetian dreams



Lamplighters Peter Geantil and Philip Dwell (left to right), who are loving boyfriends in real life, play the parts of Venetian gondoliers in Gilbert & Sullivan's comic operetta *The Gondoliers* at Yerba Buena Center for the Arts, playing July 22-31. Barbara Heroux directs a 50-member cast, who sing to a 21-piece orchestra under the baton of Lamplighters music director Baker Peebles. Tickets are by phone at (415) 978-2787. ▼

Photo courtesy of Lamplighters



## ARTS

## Soundtracks

◀ previous page

if you're looking for a heavy dose of ominous modern metal (Theory of a Deadman, Black Label Society) and hip-hop (Onyx, Master P, Mikal Reymo, Delinquent Habits, Kelis), then you can find them right here.

As a member of Shudder to Think, Nathan Larson made some of the most memorable if occasionally jarring music of the '90s. As a solo artist, he crafted one of the most fascinating albums of 2001, *Jealous God*. Finally, as a film-score composer, Larson is almost unparalleled, as can be witnessed on *FilmMusik* (Commotion), a compilation of his film compositions. His score for *Boys Don't Cry* was as essential a component of the film as Hillary Swank's Oscar-winning performance. The music he composed for another queer-themed film, Lisa Cholodenko's *High Art*, was an artistic high point, and his work on *Dirty Pretty Things* suited the Stephen Frears film to a T. Other film scores represented here include two by Joel Schumacher (*Tigerland*, *Phone Booth*), the Kevin Bacon vehicle *The Woodsman*, and the Christina Ricci flick *Prozac Nation*.

In the '80s, trumpeter/composer Mark Isham, recording for the "new age" label Windham Hill, released *Film Music*, featuring his scores for *The Times of Harvey Milk*, *Mrs. Soffel* and *Never Cry Wolf*. Nearly 20 years later, a variety of contemporary Windham Hill musicians including George Winston, Alex de Grassi, Liz Story and Jim Brickman have turned their attention to film music on *Cinema: A Windham Hill Collection*. Songs from films *Cinema Paradiso*, *Babe*, *Bagdad Café*, *Amelie*, *Harry Potter & the Sorcerer's Stone* and even *The Wizard of Oz* are given the Windham Hill treatment, with entertaining results.

As unusual movie soundtrack reissues go, this one is near the top of the list. *The Young Girls of Rochefort: Original Soundtrack* (DRG), with music by the legendary Michel Legrand, and starring Catherine Deneuve, George Chakiris, and Gene Kelly, was originally released in '67. From what I can hear, the soundtrack attempts to marry the traditional Hollywood movie musical with stylish French cinema. More than anything, the soundtrack made me want to rush out and rent the

DVD.

Mark Isham has a long history of creating some of the most powerful scores for films beginning in the '80s and continuing to today. *Crash: Original Motion Picture Soundtrack* (Superb) is no exception. Isham effectively captures the mood and spirit of the film. The same can be said for Thomas Newman, son of composer Alfred Newman, nephew of Lionel Newman, and cousin of Randy Newman. Thomas is perhaps best known for his remarkable score for *American Beauty*. His latest, *Cinderella Man: Original Motion Picture Soundtrack* (Decca/UMG), ranks among his best. John Williams had been composing scores for 20 years before he created the one for *Star Wars*, and the rest is movie history. Williams returns for *Star Wars: Episode III Revenge of the Sith* (Sony Classical).

## Sundry goods

Various-artist soundtracks continue to be churned out like buckets of popcorn. The following soundtracks fall into the V/A category, and some are actually worth a listen or two.

First things first. *Music from the Motion Picture Bewitched* (Columbia/Sony Music Soundtrax) does include the *Bewitched* theme, as sung by Steve Lawrence. It also includes an unexpected rendition of the Eagles' "Witchy Woman" sung by Kristin Chenoweth, who knows about playing a witch from her performance as Glinda in the Broadway production of *Wicked*.

As you might expect, *Music from the Motion Picture The Sisterhood of the Traveling Pants* (Columbia/Sony Music Soundtrax) is heavy on the female vocalist side. In addition to the underrated Rachael Yamagata, the soundtrack includes a pair of numbers by Chantal Kreviazuk, the up-and-coming Natasha Bedingfield (sister of Daniel), and young blues artist Shannon Curfman.

Easily one of the oddest assemblages of songs, *Mr. & Mrs. Smith: Original Motion Picture Soundtrack* (Lakeshore) runs the gamut from '80s acts such as The J. Geils Band, Soft Cell, Poison and Air Supply to more interesting performers such as Nouvelle Vague and the late Joe Strummer and his band The Mescaleros.

On *Music from the Motion Picture The Lords of Dogtown* (Geffen), selections by Social Distortion, Sweet, Foghat, Deep Purple, Black Sabbath and T. Rex are in keeping with the scene in the skateboard movie. ▼

## Out There

◀ page 30

column, the one that was set to explore the world of Bay Areas' diverse, demented sex lives? Remember, the one where the (straight male) columnist visited (straight male) sex-clubs and the sets of (straight male) porno shoots? Remember, the one that had *Chron* subscribers out in the 'burbs all hot and bothered, threatening to cancel their subscriptions lest their repulsive children get a peek?

But neither hide nor pubic hair of "Skin" has been seen in many a moon, leading OT to suspect a case of *columinus interruptus*. Surely Queer Pride Month was the perfect time for a "Skin" installment (it would be the first) on the Gay Area's burgeoning queer sex community, *non?* So wha' happen?

Not quite an item: Our tiny columnist heart skipped a beat when we saw the cover of *All the Bold Days of My Restless Life*, a novel recently published by

Alyson Books. Why? Because of the novelist's name: **Sharon Stone**. But a cursory check of the book's Author's Note soon made clear this is not the Sharon Stone of *Sphere* and *Chron* divorce fame. No, this Sharon was once a bureau chief at the *Tampa Tribune*. But we should have known it was a different Stone from the book's cover photo, which shows three women with their legs — crossed.

## End notes

The line for the opening night festivities of Yerba Buena Center for the Arts' *Bay Area Now 4* triennial survey of local artists snaked down the block, so a big thank you to YBCA press office's **Adriane Lee** for ushering in OT plus entourage. We look forward to returning to the galleries and actually getting a look at the art.

*Merci beaucoup* to fireplug performer **Marga Gomez**, who offered a smashing opening night of *Los Big Names* at the Magic, then graciously accepted congrats at an afterparty in the theater's lobby. She let OT hug her! That's sweet. ▼

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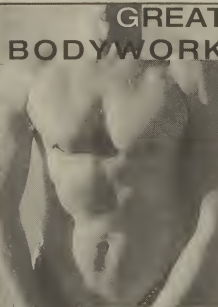
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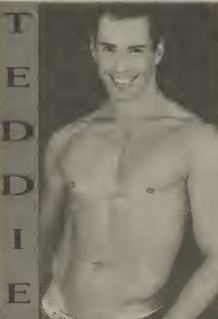
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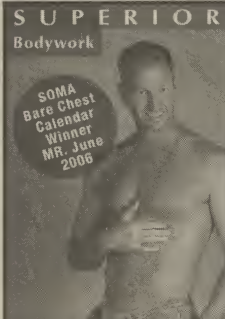
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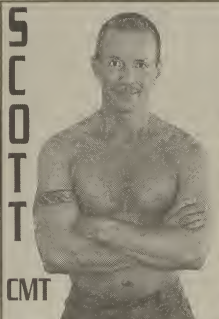
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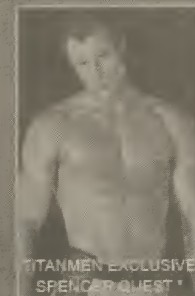
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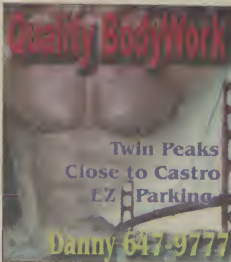
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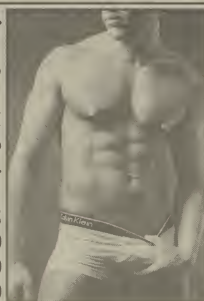
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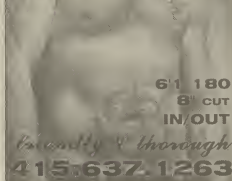
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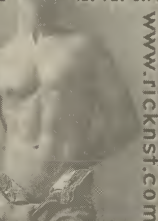
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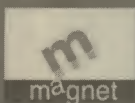
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## FIREFIGHTER

6'1", 175#, VGL stud, 32 yo,  
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ALL BAY AREAS  
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\*Top 6'3, 250# 9x6\* N2 Xtrme Ro-  
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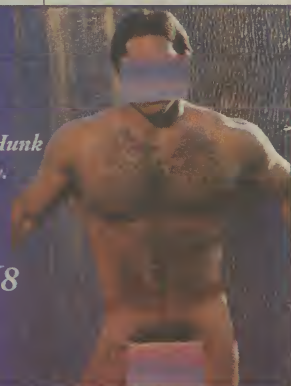
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Eastern European Hunk  
with Gorgeous Body.

10x6 Perfect Uncut

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Help us find out if  
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We are looking for POZ + POZ  
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Saturday, July 23, 2005  
**The Taste of Fun!**  
Late Night Dancing 'Till 4 AM  
Featuring DJs:  
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The Stud • 399 9th St. • SF • 10pm - 4am • 21+ • Free before 11pm  
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## PEOPLE

## WHO'S WAITING FOR YOU?™

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Men Meet Men Right Now!

Preview each guy before you decide to connect live!

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FREE

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510-281-2400 650-649-2500 925-955-2000Very Xtra Ordinary  
MATCHMAKING FOR SUCCESSFUL MEN

## Adventurous Man for You!

We represent an attractive, GWM CEO, 46 years, 6'1", blond, blue eyes, HIV(-) with an athletic build. He is intelligent and passionate in work, friends, love and life. He's fun, enjoys adventure travel, trips to London and NYC for shows, biking, sailing, or just hanging out. He loves to laugh, can be silly to romantic and is a down to earth kind of guy, especially with a special, loving, passionate guy...

## Are You a Passionate Guy?

He is seeking an intelligent, artistic, fun loving, slim/trim boyishly good looking guy age 24-34, HIV(-) with lots of energy and passion, who wants to explore the world with his best friend.

Are you comfortable in first class and five star hotels as well as sleeping in a hut in the Amazon? Do you enjoy the arts and being active? Do you enjoy being serious and silly?

Romantic and Nurturing? If so, stop reading this and respond today! It's FREE! Visit our website to learn more how you can apply to meet him. Ad Code 02757.

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The perfect relationship  
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BARTALK

1.900.226.7036 Only \$1.99 per minute to respond to ads!

Don't want to use the #900 line? Use **BLOCK OF TIME™** You can purchase time on our system by calling 1-800-321-6845 and requesting a 10, 20, 30, or 60 minute Block of Time™ with discounts of up to 20%. The cost is \$1.99 per minute and you may use your Visa, MasterCard, Discover, or American Express card. You will be able to respond, browse, and retrieve messages by using your Block of Time™ account from any touch-tone phone! Available only on touch-tone telephones. You must be at least 18 years old to call.

PARTING  
GLANCE

**BUZZ - BLUE-EYED BUDDHIST**  
Enjoyed meeting you at 933 Harrison Pride Sunday. You're my type. Let's meet for Gelato or something. I wish we'd exchanged numbers but etiquette was unknown. Hop you contact NOBU.  
☎ 71582

**BART 6/26 SUN 6:30PM TO SOUTH**  
Met Asian Male wearing Aberc. Sweat shirt, blue shirt, dark cargo pants, sunglasses. You: White Male with 2 friends. Our eyes connect. I got off @ San Bruno @ 7PM.  
☎ 71580.

SEEKING  
RELATIONSHIP

**Retired WM Seeks Older Asian**  
Attractive GWM, 60, 5'11", 200, Caring, Secure, Educated, Enjoys Travel, Homeline, Kissing, Contact. Seeks That Special Small-Framed, Smooth GAM, 50+, Slender, Affectionate, Versatile, w/Free Time And Possible LTR.  
☎ 71585

**Top Me**  
Asian seeking attractive smooth gym toned well endowed white male under 40 to oral service and bottom for.  
☎ 71584

**RVentana Inn Big Sur 46 Look 36**  
Spa Weekend Soon. Join Me. Incurable Romantic Warm GWM 6'-1", 185#, Br/Gr, Draw, Read, Sip, Twirl, Hug, Kiss By Fireplace. Limited Time Offer By Executive. ☎ 71581

**Tall Masc. Handsome Sexy Man**  
Quiet Yet Articulate, Good Listener, Thoughtful, Empathetic, Playful, Smiling, Seeks Same For L.T.R. Any Height/Race/Age Active, Sexy, Passionate, Thin/Skinny. I Love Animals, Plants, Hiking, Music Dancing, Yoga. ☎ 71577

SEEKING  
ADVENTURE

**HEAVY, INTENSE J/O DIRT TALK**  
Jewish male 52, seeks parrying buddy for lengthy encounters, your place only. Mainly j/o and dirty talk (not abusive talk) and possibly oral lte.  
☎ 71579.

**East Bay Gay Master**  
Seeks Straight Slaves. I'll Give You What Your Wife/Girlfriend Won't. Novices Welcome. Your Limits Respected. Discreet, Safe And Versatile.  
☎ 71578

**100% Italian 100% Top**  
Big Dick Italian Top Looking For Masculine Hard Body Men To Play With. Looks, Age, Race Not Important. Top Or Bottom.  
☎ 71576

**Full Body Erotic Firm Massage**  
Wanted By Attractive In-Shape Smooth Asian Male. I Enjoy Having My Cock Balls, Nipples, Buttocks, Etc. Massaged.  
☎ 71575

## FETISHES

**MISTRESS SEEKS MALE SLAVE**  
BLK Dominant Female seeks Caucasian male slave for servitude. I'm a Lesbian. No sex involved.  
☎ 71586

**Friendship Fun Love Sincerity Itr**  
Connection wanted. Let's meet. I like movies, outdoors, the simple life (low maintenance), books, NPR, newspapers, small pets. Good clean fun with partner is my desire. Out. 30's.  
☎ 71587

**Whip Master Wanted**  
Divorced Straight Male 48, white, professionally employed, tall, slender, good looks seeks master for naked whippings. Your place only!  
☎ 71583

**Your Testosterone Level**  
High Enough To Have Hairy Toes And Feet? Want Them Worshipped? I Host.  
☎ 71574



www.bayunderhill.com

BARTALK  
PERSONALS  
ARE FREE!

## CATEGORY

- Parting Glances ☐  
Seeking Relationship ☐  
Seeking Adventure ☐  
Lesbian ☐  
Fetishes ☐  
Couples ☐  
Others ☐

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. One ad per customer per week.

Name \_\_\_\_\_ Daytime Telephone \_\_\_\_\_  
Address \_\_\_\_\_ Evening Telephone \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BARTalk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103



## PERSONALS

## PEOPLE

**SAN FRANCISCO SPANK PARTY**  
2ND FRI. EACH MONTH  
PRIVATE SESSIONS ALSO AVAILABLE  
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Watch Foot Videos, Meet Models  
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707-326-1144 Directions & Apptmt.

Good Head Sonoma County  
Call Days 707-823-3895

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Real/Roleplay Fantasy 864-2766

Local Men Sexdate: 888-788-8989

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Worshipful Bottoms 415-752-0971

Bare Assed Spanking.  
Experienced, Safe  
DaddyHoward 929 1185

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Hook-up Discreetly. 18+.  
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TREASURE ISLAND MEDIA  
Seeks Fit Handsome Hung Tops &  
Tight Hungry Bottoms For Shoots:  
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437-6696 ext. 3 or Send Pics & Stats to  
models-sf@treasureislandmedia.com  
to Arrange an Interview

**FACTORY VIDEO**

You - Hot, 18-35, in shape. Like sex  
& showing off+ Making \$\$\$. Call now  
for an interview. Also looking for bears.  
Call us at 415-777-9070.  
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**MEN NOT MODELS**

Uninhibited raw talent sought for gay  
porn studio. Email Pics to:  
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call 415-867-9633 for info.

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**M4M ON RELATIONSHIPS**

**I WANT A BOYFRIEND.**

**I WANT HIS BOYFRIEND.**

**BOYFRIEND??? I JUST WANT IT NOW!**

**m4m-usa.com**

MODEL PROVIDED BY: LUCAS

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**FREE TRIAL!**



## BAY AREA REPORTER

## PERSONALS ORDER FORM

## DEADLINE

**NOON on MONDAY.**  
Payment must accompany ad.  
No ads taken over the  
telephone. If you have a  
question, call 415.861.5019.  
Display advertising rates  
available upon request

## RATES

First Rate, Regular: 6.00  
All subsequent lines: 4.00  
CAPS: double price  
**BOLD**: double price  
**X-BOLD**: triple price

Indicate  
Type Style  
Here ▼

**X-BOLD** Stops Here ▼

**BOLD** Stops Here ▼

**CAPS** Stops Here ▼

**Regular** Stops Here ▼

## PAYMENT

- ☐ Cash  
☐ Personal Check  
☐ Money Order  
☐ Visa  
☐ MasterCard

Minimum \$10 charge  
on Visa and MasterCard.

## CREDIT CARD PAYMENT

Card Number \_\_\_\_\_  
3-Digit Security Code \_\_\_\_\_ Expiration Date \_\_\_\_\_  
Signature \_\_\_\_\_  
Name \_\_\_\_\_

## CONTACT INFORMATION

Name \_\_\_\_\_ Telephone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Number of Issues \_\_\_\_\_ Classification \_\_\_\_\_ Amount Enclosed \_\_\_\_\_

**MAIL WITH PAYMENT TO:**  
BAY AREA  
REPORTER  
395 Ninth Street  
San Francisco, CA  
94103  
**OR FAX TO:**  
415.861.8144



A black and white photograph of two shirtless men in silhouette, facing each other closely on a bed. An American flag is visible in the background, partially draped. The scene is dimly lit, with the men's forms highlighted against the lighter background.

**COME TOGETHER**

**GAY.COM**